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OLD ENGLISH MEZZOTINTS

TEXT BY
MALCOLM C. SALAMAN
(AUTHOR OF 'OLD ENGLISH COLOUR-PRINTS' AND 'THE OLD ENGRAVERS OF ENGLAND')

EDITED BY
CHARLES HOLME

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PREFATORY NOTE.

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LIST OF ILLUSTRATIONS.

PLATE.

I. "Head of a Girl." By Prince Rupert. From a print in the Collection of Mr. Henry Percy Horne.

II. "Mrs. Mary Davis." By Gerard Valck, after Sir Peter Lely. From a print in the Collection of Mr. Henry Percy Horne.

III. "William, Prince of Orange." By Abraham Blooteling, after Sir Peter Lely. From a print in the Collection of Mr. Henry Percy Horne.

IV. "Lady Williams." By Isaac Beckett, after William Wissing. From a print in the Collection of Mr. Henry Percy Horne.

V. "Gottfried Schalcken." By John Smith, after G. Schalcken. From a print in the Collection of Dr. Joule.

VI. "Mrs. Arabella Hunt." By John Smith, after Sir G. Kneller. From a print in the possession of Mr. Frank T. Sabin.

VII. "Colley Cibber." By John Simon, after Grisoni. From a print in the British Museum.

VIII. "William Dobson." By George White, after William Dobson. From a print in the British Museum.

IX. "Lady Christiana Moray of Abercairny." By John Faber, after J. Davison. From a print in the Collection of Mr. Henry Percy Horne.

X. "Mrs. Ellen Gwynn." By P. van Bleeck, after Sir Peter Lely. From a print in the Collection of Mr. Henry Percy Horne.

XI. "Lords John and Bernard Stuart." By James McArdell, after Sir Antony Vandyck. From a print in the Collection of Mr. Henry Percy Horne.

XII. "Elizabeth, Comtesse de Grammont." By James McArdell, after Sir Peter Lely. From a print in the Collection of Mr. Fritz Reiss.

XIII. "Mary, Duchess of Ancaster." By James McArdell, after T. Hudson. From a print in the Collection of Mr. Fritz Reiss.

XIV. "Pride." By James McArdell, after C. A. Coypel. From a print in the Collection of Mrs. Julia Frankau.

XV. "Lady Mary Coke." By James McArdell, after Allan Ramsay. From a print in the Collection of Mr. Henry Percy Horne.

XVI. "Miss Kitty Gunning." By Richard Houston, after Francis Cotes. From a print in the Collection of Mr. Henry Percy Horne.

XVII. "Woman Plucking a Fowl." By Richard Houston, after Rembrandt. From a print in the Collection of Mr. Henry Percy Horne.

XVIII. "Caroline, Duchess of Marlborough, and Daughter." By Richard Houston, after Sir Joshua Reynolds. From a print in the possession of Mr. Frank T. Sabin.

PLATE.
XIX. "Miss Harriett Powell." By Richard Houston, after Sir Joshua Reynolds. From a print in the possession of Mr. Basil Dighton.
XX. "John, Viscount Ligonier." By Edward Fisher, after Sir Joshua Reynolds. From a print in the possession of Mr. Frank T. Sabin.
XXI. "Mrs. Paul Sandby" ("The Nut-brown Maid"). By Edward Fisher, after Francis Cotes. From a print in the Collection of Mr. Henry Percy Horne.
XXII. "Mrs. Hale, as 'Euphrosyne.'" By James Watson, after Sir Joshua Reynolds. From a print in the Collection of Mr. W. H. Lever.
XXIII. "The Oyster-Woman." By Philip Dawe, after Henry Morland. From a print in the possession of Mr. Frank T. Sabin.
XXIV. "A Philosopher giving a Lecture on the Orrery." By William Pether, after Joseph Wright of Derby. From a print in the British Museum.
XXV. "Duchess of Hamilton and Argyll." By John Finlayson, after Catherine Read. From a print in the Collection of Mr. Henry Percy Horne.
XXVI. "Madame Anna Zamperini." By John Finlayson, after Nathaniel Hone. From a print in the Collection of Mr. John Lane.
XXVII. "A Shepherd Boy in a Storm." By Richard Earlom, after Thos. Gainsborough. From a print in the Collection of Mr. Henry Percy Horne.
XXVIII. "A Blacksmith's Shop." By Richard Earlom, after Joseph Wright of Derby. From a print in the British Museum.
XXIX. "Marriage à la Mode." Plate I.—"The Peer's Drawing-room." By Richard Earlom, after William Hogarth. From a print in the British Museum.
XXX. "Mary Amelia, Countess of Salisbury." By Valentine Green, after Sir Joshua Reynolds. From a print in the possession of Mr. Basil Dighton.
XXXI. "Mary Isabella, Duchess of Rutland." By Valentine Green, after Sir Joshua Reynolds. From a print in the British Museum.
XXXII. "Louise, Countess of Aylesford." By Valentine Green, after Sir Joshua Reynolds. From a print in the Collection of Mr. Ernest Raphael.
XXXIII. "Jane, Countess of Harrington." By Valentine Green, after Sir Joshua Reynolds. From a print in the Collection of Mr. Ernest Raphael.

PLATE.
XXXIV. "Lady Jane Halliday." By Valentine Green, after Sir Joshua Reynolds. From a print in the possession of Mr. Frank T. Sabin.
XXXV. "The Ladies Waldegrave." By Valentine Green, after Sir Joshua Reynolds. From a print in the Collection of Mr. Fritz Reiss.
XXXVI. "Lady Elizabeth Compton." By Valentine Green, after Sir Joshua Reynolds. From a print in the possession of Mr. Basil Dighton.
XXXVII. "Mrs. Fordyce." By Valentine Green, after Angelica Kauffman. From a print in the Collection of Mr. Henry Percy Horne.
XXXVIII. "The Three Graces decorating a Terminal Figure of Hymen." By Thomas Watson, after Sir Joshua Reynolds. From a print in the Collection of Mr. W. H. Lever.
XXXIX. "Lady Bampfylde." By Thomas Watson, after Sir Joshua Reynolds. From a print in the Collection of Mr. Fritz Reiss.
XL. "Warren Hastings." By Thomas Watson, after Sir Joshua Reynolds. From a print in the Collection of Mr. Henry Percy Horne.
XLI. "Rebecca, Lady Rushout and Children." By Thomas Watson, after Daniel Gardner. From a print in the Collection of Mr. Fritz Reiss.
XLII. "Miss Kitty Dressing." By Thomas Watson, after Joseph Wright of Derby. From a print in the possession of Mr. Frank T. Sabin.
XLIII. "Diana, Viscountess Crosbie." By William Dickinson, after Sir Joshua Reynolds. From a print in the Collection of Mr. Ernest Raphael.
XLIV. "Miss Benedetta Ramus." By William Dickinson, after George Romney. From a print in the Collection of Mr. Ernest Raphael.
XLV. "Madame Giovanna Baccelli." By John Jones, after Thos. Gainsborough. From a print in the Collection of Mr. Ernest Raphael.
XLVI. "Mrs. Davenport." By John Jones, after Geo. Romney. From a print in the Collection of Mr. Fritz Reiss.
XLVII. "Edmund Burke." By John Jones, after George Romney. From a print in the Collection of Dr. Joule.
XLVIII. "Black Monday, or the Departure for School." By John Jones, after W. R. Bigg. From a print in the British Museum.

PLATE.
XLIX. "Dulce Domum, or the Return from School." By John Jones, after W. R. Bigg. From a print in the British Museum.
L. "Miss Frances Woodley." By James Walker, after George Romney. From a print in the Collection of Mr. Ernest Raphael.
LI. "Lady Isabella Hamilton." By James Walker, after George Romney. From a print in the Collection of Mr. Fritz Reiss.
LII. "Mrs. Musters." By James Walker, after George Romney. From a print in the Collection of Dr. Joule.
LIII. "John Walter Tempest." By James Walker, after George Romney. From a print in the Collection of Dr. Joule.
LIV. "Hannah teaching Samuel to read." By James Walker, after Rembrandt. From a print in the possession of Mr. Fred. Stratton.
LV. "Elizabeth, Countess of Derby." By John Dean, after George Romney. From a print in the Collection of Dr. Joule.
LVI. "Colonel Barnastre Tarleton." By J. R. Smith, after Sir Joshua Reynolds. From a print in the Collection of Mr. Fritz Reiss.
LVII. "Mrs. Payne-Gallwey and Son." By J. R. Smith, after Sir Joshua Reynolds. From a print in the Collection of Mr. Henry Percy Horne.
LVIII. "Mrs. Carnac." By J. R. Smith, after Sir Joshua Reynolds. From a print in the Collection of Mr. Henry Percy Horne.
LIX. "The Clavering Children." By J. R. Smith, after George Romney. From a print in the Collection of Mr. Fritz Reiss.
LX. "The Gower Family." By J. R. Smith, after George Romney. From a print in the Collection of Mr. Ernest Raphael.
LXI. "Serena" (Miss Sneyd). By J. R. Smith, after George Romney. From a print in the Collection of Dr. Joule.
LXII. "Miss Cumberland." By J. R. Smith, after George Romney. From a print in the Collection of Mr. Fritz Reiss.
LXIII. "Mrs. Robinson." By J. R. Smith, after George Romney. From a print in the possession of Mr. Frank T. Sabin.
LXIV. "Mrs. Carwardine and Child." By J. R. Smith, after George Romney. From a print in the Collection of Mr. Fritz Reiss.

PLATE.

LXV. "Mrs. Stables and Family." By J. R. Smith, after George Romney. From a print in the possession of Mr. Basil Dighton.

LXVI. "The Fruit Barrow" ("The Walton Family"). By J. R. Smith, after Henry Walton. From a print in the Collection of Mr. Henry Percy Horne.

LXVII. "Sir Harbord Harbord." By J. R. Smith, after Thos. Gainsborough. From a print in the Collection of Mr. Ernest Raphael.

LXVIII. "Mrs. Phœbe Hoppner" ("Sophia Western"). By J. R. Smith, after John Hoppner. From a print in the possession of Mr. Frank T. Sabin.

LXIX. "The Fortune-Teller." By J. R. Smith, after Rev. Matthew W. Peters. From a print in the Collection of Mrs. Julia Frankau.

LXX. "Lady Elizabeth Compton." By J. R. Smith, after Rev. Matthew W. Peters. From a print in the possession of Mr. Basil Dighton.

LXXI. "Love in Her Eyes Sits Playing." By J. R. Smith, after Rev. Matthew W. Peters. From a print in the Collection of Mr. Fritz Reiss.

LXXII. "Mdlle. Parisot." By J. R. Smith, after A. W. Devis. From a print in the possession of Mr. Frank T. Sabin.

LXXIII. "Return from Market." By J. R. Smith, after George Morland. From a print in the possession of Mr. Basil Dighton.

LXXIV. "A Lady in Waiting." Designed and engraved by J. R. Smith. From a print in the Collection of Mr. Henry Percy Horne.

LXXV. "A Man-Trap." Designed and engraved by J. R. Smith. From a print in the possession of Mr. Frank T. Sabin.

LXXVI. "The Promenade at Carlisle House." Designed and engraved by J. R. Smith. From a print in the Collection of Mr. Henry Percy Horne.

LXXVII. "A Christmas Holiday." Designed and engraved by J. R. Smith. From a print in the possession of Mr. Frank T. Sabin.

LXXVIII. "The Singing-Bird." Presumably designed and engraved by J. R. Smith. From a print in the possession of Mr. Frank T. Sabin.

LXXIX. "Elizabeth, Countess of Mexborough." By William Ward, after John Hoppner. From a print in the possession of Mr. Basil Dighton.

PLATE.

LXXX. "The Salad Girl" ("Mrs. Phœbe Hoppner"). By William Ward, after John Hoppner. From a print in the Collection of Mr. Henry Percy Horne.

LXXXI. "Daughters of Sir Thomas Frankland" ("The Sisters"). By Wm. Ward, after John Hoppner. From a print in the possession of Mr. Basil Dighton.

LXXXII. "The Snake in the Grass." By William Ward, after Sir Joshua Reynolds. From a print in the Collection of Mr. Henry Percy Horne.

LXXXIII. "The Kite Entangled." By William Ward, after George Morland. From a print in the Collection of Mrs. Julia Frankau.

LXXXIV. "Blindman's Buff." By William Ward, after George Morland. From a print in the possession of Mr. Basil Dighton.

LXXXV. "Cottagers." By William Ward, after George Morland. From a print in the possession of Mr. Basil Dighton.

LXXXVI. "The Contented Waterman." By William Ward, after George Morland. From a print in the possession of Mr. Frank T. Sabin.

LXXXVII. "The Pleasures of Retirement." By William Ward, after George Morland. From a print in the possession of Mr. Frank T. Sabin.

LXXXVIII. "The Pledge of Love." By William Ward, after George Morland. From a print in the possession of Mr. Frank T. Sabin.

LXXXIX. "The Coquette at her Toilet." By William Ward, after George Morland. From a print in the Collection of Mrs. Julia Frankau.

XC. "Compassionate Children." By William Ward, after James Ward. From a print in the possession of Mr. Frank T. Sabin.

XCI. "Children Bathing" (the Children of John Hoppner). By James Ward, after John Hoppner. From a print in the possession of Mr. Basil Dighton.

XCII. "The Angry Father." By James Ward, after John Opie. From a print in the British Museum.

XCIII. "A Boy Employed in Burning Weeds." By James Ward, after George Morland. From a print in the possession of Mr. Basil Dighton.

XCIV. "Fishermen." By J. Ward, after Geo. Morland. From a print in the possession of Mr. Frank T. Sabin.

XCV. "Guardian Angels." By C. H. Hodges, after Sir Joshua Reynolds. From a print in the possession of Mr. Basil Dighton.

PLATE.
XCVI. "The Setting Sun" ("The Godsall Children"). By John Young, after John Hoppner. From a print in the Collection of Mr. Henry Percy Horne.
XCVII. "Lady Lambton and Family." By John Young, after John Hoppner. From a print in the Collection of Mr. Henry Percy Horne.
XCVIII. "The Show." By John Young, after John Hoppner. From a print in the possession of Mr. Frank T. Sabin.
XCIX. "Young Lady at Her Toilet." By John Young, after G. Watson. From a print in the Collection of Dr. Joule.
C. "Colonel St. Leger." By G. Dupont, after Thos. Gainsborough. From a print in the Collection of Dr. Joule.
CI. "Hon. Mrs. Watson." By Thos. Park, after Thos. Gainsborough. From a print in the Collection of Mr. Henry Percy Horne.
CII. "Children at Play" ("The Oddie Children"). By Thos. Park, after Sir William Beechey. From a print in the British Museum.
CIII. "Miss Meyer, as 'Hebe.'" By John Jacobé, after Sir Joshua Reynolds. From a print in the Collection of Mr. W. H. Lever.
CIV. "Hon. Mary Monckton." By John Jacobé, after Sir Joshua Reynolds. From a print in the possession of Mr. Basil Dighton.
CV. "Departure from Brighton." By J. Murphy, after F. Wheatley. From a print in the possession of Mr. Frank T. Sabin.
CVI. "The Perilous Situation of Major Money and his Balloon at Sea." By John Murphy, after Philip Reinagle. From a print in the possession of Mr. Frank T. Sabin.
CVII. "The Deserter" (Plate IV.). By George Keating, after George Morland. From a print in the Collection of Mrs. Julia Frankau.
CVIII. "Children Playing at Soldiers." By George Keating, after George Morland. From a print in the Collection of Mrs. Julia Frankau.
CIX. "Temptation." By W. Humphrey, after George Morland. From a print in the possession of Mr. Basil Dighton.
CX. "Mrs. Curtis." By Henry Hudson, after Henry Walton. From a print in the British Museum.
CXI. "Children Nutting." By E. Dayes, after G. Morland. From a print in the Collection of Mrs. Julia Frankau.
CXII. "Youth Diverting Age." By Joseph Grozer, after George Morland. From a print in the possession of Mr. Frank T. Sabin.

PLATE.
CXIII. "Hon. Frances Harris." By Joseph Grozer, after Sir Joshua Reynolds. From a print in the British Museum.
CXIV. "Countess of Cholmondeley and Son." By Charles Turner, after John Hoppner. From a print in the Collection of Lady Russell.
CXV. "Miss Harriet Cholmondeley." By Charles Turner, after John Hoppner. From a print in the Collection of Mr. Henry Percy Horne.
CXVI. "Lady Louisa Manners, in Peasant Dress." By Charles Turner, after John Hoppner. From a print in the possession of Mr. Basil Dighton.
CXVII. "Lord Nelson." By Charles Turner, after John Hoppner. From a print in the Collection of Mr. Henry Percy Horne.
CXVIII. "Interior of a Cottage." By Charles Turner, after Thos. Gainsborough. From a print in the Collection of Mr. Fritz Reiss.
CXIX. "The Female Pedlar." Designed and engraved by Charles Turner. From a print in the Collection of Mr. John Lane.
CXX. "Lady Hamilton, as 'Nature'." By H. Meyer, after George Romney. From a print in the British Museum.
CXXI. "Peasant Girl." By W. Say, after Rembrandt. From a print in the Collection of Mr. Henry Percy Horne.
CXXII. "Mrs. Arbuthnot." By S. W. Reynolds, after J. Hoppner. From a print in the possession of Mr. Basil Dighton.
CXXIII. "Mrs. Whitbread." By S. W. Reynolds, after John Hoppner. From a print in the possession of Mr. Basil Dighton.
CXXIV. "Elizabeth, Marchioness of Exeter." By S. W. Reynolds, after Sir Thos. Lawrence. From a print in the Collection of Mr. Henry Percy Horne.
CXXV. "The Smitten Clown." By S. W. Reynolds, after Francis Wheatley. From a print in the possession of Mr. Frank T. Sabin.
CXXVI. "Mrs. Merrick." By S. W. Reynolds, after Sir Joshua Reynolds. From a print in the Collection of Mr. Henry Percy Horne.
CXXVII. "The Mill." By S. W. Reynolds, after Rembrandt. From a print in the Collection of Mr. Henry Percy Horne.
CXXVIII. "Lady Acland and Children." By Samuel Cousins, after Sir Thos. Lawrence. From a print in the Collection of Mr. Fritz Reiss.

OLD ENGLISH MEZZOTINTS.

WHEN, in Christie's sale-room, the fine mezzotints of familiar portraits by Reynolds, Gainsborough, Romney or Hoppner—familiar, perhaps, chiefly through the prints—are being handed round the table, and the amazingly high bidding of eager dealers and collectors, bidding that seems to recognise no conscience save fashion's, is being voiced goadingly from the rostrum, my fancy is wont to travel back to those eighteenth-century days when the London print-shops were full of such prints fresh from the engravers' hands. I think of the fine old engravers themselves, content to sell their prints for the few shillings apiece at which the current demand appraised them, little dreaming that, in a hundred years or more, the greasy ink they used would have so dried on the very surface of the inimitable old paper as to give that richness of bloom which would induce future collectors to pay for single impressions sums sufficient to have bought for the artists themselves life annuities. I picture genial, honest Valentine Green, in 1780, at the height of his prosperity, drawing up his "Proposals" for publishing by subscription his engravings, from the paintings of Reynolds, of that sumptuous series of "Beauties of the Present Age," as he called them, which, with no thought of being modest, he offered at fifteen shillings a copy, or twelve shillings to subscribers; and I wonder what change amazement, and regret, too, in his later days of adversity, would have worked in the benevolent, sensitive face we know so well through Lemuel Abbott's portraiture, could he have foreseen how the twentieth century would value his gracious mezzotints of beautiful high-born women, while ignoring his once popular subject-prints after Benjamin West, so that a brilliant proof of his *Duchess of Rutland* (Plate XXXI.) would sell for just five times the two hundred guineas Sir Joshua charged the Duke for painting the picture. Yet, what compensation of gladness would his artist soul have felt could he have foretold that enthusiastic connoisseurs would visit the Fitzwilliam Museum at Cambridge primarily to see the finest known impression of his lovely *Lady Elizabeth Compton* (Plate XXXVI.)! John Raphael Smith, too, greatest of them all; I think of him scraping his masterly mezzotints to supply the mundane needs of his convivial nature and a large family, and printing off the copies only as they were called for, and I wonder whether the genuine artist or the astute business man in him would have been the more moved if, to encourage him on his way to prosperity, his good, helpful friend Angelo, the fencing-master, or, say, good-natured Jack Bannister—Charles Lamb's "beloved" comedian—had playfully suggested that impressions from these very copperplates would one day command sums approaching, and even reaching, four figures in

pounds sterling. Smith, "good easy man," would probably have laughed his jovial laugh, and, laying aside for the day the plate, perhaps of *Mrs. Carnac* (Plate LVIII.), *The Gower Family* (Plate LX.), or *The Promenade at Carlisle House* (Plate LXXVI.), or whichever copper he happened to be engaged upon, would have called for a bottle—or two, and made merry over the fantastic idea. Yet, what a debt of gratitude we owe to those old mezzotint-engravers, who, in that wonderful second half of the eighteenth century, brought to perfection an exquisite art through which they could interpret delightful masterpieces of the painters' art, in all their spiritual and pictorial vitality, with an appealing charm of tone and suggested colour, and a completeness of impression of the painter's conception, beyond the scope of any other reproductive medium. And, in saying this, I do not forget, or fail to appreciate, all the supreme achievements of the great and noble art of line-engraving, expressing, with greater intellectual energy, pictorial beauty in its dignity and sublimity. But I spoke particularly of *delightful* pictures, and, being essentially a sympathetic medium, mezzotint, in its power to convey the quality of delight, is incomparable. Could all the interpretative genius of a Marcantonio or a Nanteuil, a Robert Strange or a William Sharp, express, even through the most consummate arrangement of noble and beautiful lines, that subtle, indefinable charm of womanly beauty which delights us in the portraits of Gainsborough, Reynolds and Romney, as sympathetically and engagingly as the mezzotint of a J. R. Smith, a Valentine Green, a McArdell, a Dickinson, or a Thomas Watson? Sharp's intellectual richness of line could be supreme in its treatment of a *Dr. John Hunter*, but what would it have made of all the lyric grace of a *Lady Jane Halliday* (Plate XXXIV.) caught in a whirl of the wind? The tender rotundity of Strange's flesh tones even, more delicate, perhaps, than graver and etching-needle had ever compassed, would scarcely have been supple enough for the fond loveliness of Romney's *Mrs. Carwardine and Child* (Plate LXIV.); while the warm delicious "womanity" of Reynolds's *Mrs. Payne-Gallwey*, playing pick-a-back with her tiny son (Plate LVII.), would, instead of its bountiful expression in mezzotint, have been turned only "to favour and to prettiness" by the sweet and caressing line of Bartolozzi, or even his generous touch in delicate stipple.

The charm of illimitable suggestion is, above all, the pictorial message of mezzotint, which, offering as it does a range of tone infinite as the very atmosphere, is rich in its capacity for expressing the most delicate harmonies that light can suggest, or the boldest contrasts of shadow, as free from all harshness as nature herself. So the wonderful art of Rembrandt spoke with a new eloquence in the multitudinous tones of mezzotint, and so the great eighteenth-

century painters of England found their finest and most sympathetic interpretation through this supple and beautifully expressive medium.

"By this man I shall be immortalised," said Reynolds, looking at McArdell's engravings, but what he said when, in later years, he saw the wonderful plates which some of the masters who followed McArdell made from the greater pictures of his maturity, must be imagined. However, in the beauty and rarity of fine impressions, these mezzotints are of great and increasing worth. Yet their artistic value is no more to-day than it was when they came fresh from the copper-plates, save, of course, for the mellowing influence of time; and, though fashion has only of late years, in its cult of the antique, accepted the decorative value of the old mezzotints, always there have been art-loving collectors to prize them for their intrinsic worth, their pictorial beauty and historical interest. Collectors, for example, like the late Lord Cheylesmore, whose magnificent collection has so greatly enriched the British Museum, Mr. H. S. Theobald, K.C., Mr. Fritz Reiss, and Mr. Henry Percy Horne, than whom there is no judge of a mezzotint with more unerring intuition or authoritative knowledge. We may accept him as the ideal collector. In valuing the merits of a print, he very rightly regards the question of margin as quite immaterial, having no sympathy with those fashionable collectors who will appraise the engraved surface according to the extent of the blank paper surrounding it, and pay proportionately for their fatuity. Nor is he deceived by the costly label "Engraver's Proof" any more than he would be by the various labels of the wine on a Rhine steamer. An "engraver's proof" may be the most exquisite thing imaginable, the consummate exposition of the engraver's intention and accomplishment; and the plate's fullest capacity for beauty of impression may be in that particular proof as it is not to be found in any other in quite the same perfection, and this must, of course, be the object of the true collector's desire. On the other hand, an "engraver's proof," though it be glorified as a "unique state," may show, and often does show, the faults of the plate before it was finished, faults which the engraver himself has recognised, and marked for improvement. Of course, this would be extremely interesting to the student as showing the progress of the work. But our ideal collector will ask "where is the reasonableness in placing a higher value upon a trial proof of a famous engraving, which does not represent the engraver's finished work, merely because it happens to be the only impression the engraver thought it worth while to take at that particular stage?" Yet, there was a recent instance at auction of just such a trial proof, certainly showing the work brilliantly, as far as it went, and the amazing price paid was more than double

the highest hitherto obtained for the very finest impressions of the *completed* engraving. However, the purchaser is doubtless happy in having satisfied his fancy for uniqueness at a unique price.

It is therefore reasonable to presume that, from the true collector's point of view, a print that shall represent the engraving at its best, must, of necessity, be an early and brilliant impression, with all its bloom, and preserved in good condition. For, with mezzotint, more than with any other class of engraving, an early impression is, above all, important, since one taken after the burr raised by the rocking-tool's incisions in the soft copper has worn away, so that no bloom results, misses inevitably the rich full quality of the mezzotint. And this must of necessity be the case after a comparatively few impressions have been worked off. With a light and delicate mezzotint these would be, perhaps, not more than twenty-five to thirty; with a deeply-rocked one, of course, a proportionately larger number. Where an engraver used a very delicately rocked ground, as must have been customary with John Dean, for instance, in the case of certain of his prints, perhaps, only two or three really fine impressions would be obtainable before the plate showed signs of wear, yet other early copies would still be called "Proofs," even though scarcely worthy of the designation.

The differentiation of "states" is quite arbitrary, and may be merely a matter of varied inscription, irrespective of quality: indeed, though a "first state" generally implies a "proof"—not, of course, an "engraver's proof," which is not a published "state"—I have seen so-called "second states" in every respect equal, possibly even superior, to a first. The engraver may have stopped printing the "first states" after only a very few impressions, in order to make some slight improvement in the plate, perhaps, or to scratch some inscription, or because a sluggish demand for the print suggested the wisdom of his lowering the price, which he could hardly do if he continued to sell "proofs." So, to the connoisseur, beauty of impression is everything; and, to this, fine printing must have conduced, as well as the suitable choice of tint for the ink, and its careful mixing to the right consistency; for the essential beauty of mezzotint consists in its brilliancy, delicacy and rich variety of tone.

How is this achieved upon the copper-plate? Briefly this is the process. A "ground" is first prepared by working across the plate at every possible angle a minutely-toothed, steel rocking-tool, fixed at the end of a long handle the other end of which is held movable on a pivot. The number of ways in which the tool is rocked from side to side across the plate varies, according to the individual manner of the engraver or the needs of the picture, from

thirty-six to a hundred or more. The result is that the copper is covered with a burr, fine or coarse, according to the number of teeth to the inch in the curved edge of the rocker, and this when inked, would print a uniform black. Then the engraver proceeds with his scraper, a flat blade of willow-leaf shape, finely sharpened —or rather, a succession of some twenty or thirty scrapers, for their very fine edges are quickly blunted—to scrape away as much as is necessary of the burr where the lights and middle tints are to come in the picture, leaving it intact for the deepest shadows. Where all the burr capable of holding ink is removed by the scraper, leaving the copper quite smooth, white must result in the printing, while the intermediate tones, produceable in the subtlest gradations, are beyond computation.

Now, this is the way in which the famous old engravers worked, as it is the way of our contemporary master of mezzotint, Mr. Frank Short ; but it can hardly have been exactly what Prince Rupert showed John Evelyn as "the new way of graving called mezzo-tinto," when the dilletante diarist paid the prince those memorable visits in February and March, 1661. The principle was, of course, the same, but a close study of the earliest mezzotints discovers something of a different method. The tools were, in fact, experimental, and, as an even ground over the whole surface of the plate does not appear to have been used until Blooteling invented the "rocker," somewhere in the sixteen-seventies, we find that in the tentative plates of Ludwig von Siegen, Prince Rupert and his collaborator, Wallerant Vaillant, Theodore Caspar von Fürstenberg, Jan Thomas of Ypres, William Sherwin, and the other pioneers of the art, the shadows were produced in various ways of dotting by some kind of roulette, or "engin," as Alexander Browne called it in his "Ars Pictoria," of 1675, describing "The Manner or Way of Mezo-Tinto." The scraper seems to have been but sparely used for producing gradations of tone, while the highest lights were attained by the simple method of leaving the copper severely alone. Hence the comparative harshness and crudeness of most of the very earliest examples. Other engraving processes were freely brought into the service of mezzotint, not merely to give accent to form, or depth to tone, as the later men used etching and aquatint, but actually to produce portions of the ground. For instance, in Von Siegen's *Princess of Orange*, the head only was mezzotinted against a solid background of line-engraving ; in prints of Fürstenberg's and Thomas's there are grounds etched or dry-pointed to a dead black ; while in Sherwin's *Catherine, Queen of Charles II.*, we find the unmistakable spirit ground of aquatint used for the background and oval border. This is particularly interesting, since it would seem

to prove, with the additional testimony of a curious print of *Oliver Cromwell*, supposed to be by Jan Van de Velde, that aquatint was used sporadically about a hundred years before its reputed invention by Le Prince. The legitimate method of mezzotint, however, quickly developed its technique, though for a time its historical value was far beyond its artistic.

Yet, how great that historical value! A collection of old mezzotint portraits offers a veritable panorama of personality, covering a period that was prolific of individuality, picturesque, romantic, amusing, pathetic, always humanly interesting. And these personages, whom the dignified pages of history, or the scribbling gossips of the times, have made familiar to us in their characters and doings, are invariably worth coming face to face with. The prints, therefore, visualising for us the human atmosphere of a century and a half of crowded interest, vivify the pages of the diarists and letter-writers, making De Grammont appear more lively, Pepys even more intimate, and Evelyn almost companionable. They bring Lord Hervey and Lady Mary Wortley Montagu, as it were, on speaking terms with us. As we scan these counterfeit presentments of his contemporaries, handling, maybe, the very copies they themselves handled, Walpole's letters seem more than ever as if they were written to ourselves ; while we can fancy that dear Mrs. Delany, delightful Fanny Burney and Blue-stockinged Mrs. Montagu are veritably chatting with us over the teacups.

The art of mezzotint has, from its very inception, been invested with the charm of romantic history, and always it has been associated with the portraiture of beautiful women and notable men. When "Lely on animated canvas stole The sleepy eye that spoke the melting soul," it was the engravers practising the seductive new method who, for the most part, translated to the copper those "animated" portraits of the frail and fascinating beauties of the Merry Monarch's Court. The great line engraver, William Faithorne, persistently ignored them, with the curious exception of unblushing Lady Castlemaine, just as in the Georgian period it was the masters of mezzotint chiefly who perpetuated the pictured beauties that engaged never the graver of a Woollett, a Strange, or a Sharp. Somehow the soft blandishments of mezzotint seem peculiarly well suited to the picturing of pretty women, and, when we get on familiar terms with these Carolian prints, we can almost feel De Grammont and little Pepys at our elbows, nudging us, and whispering with humorous relish their amusing stories of Whitehall and Tunbridge Wells. Sir Peter Lely's artistic conscience, as easy as the manners and morals of the Court, lent itself readily to the festival spirit and masquerading character of the times, typifying these by the pictorial

affectations of arcadian simplicity with which he flattered his female sitters. Young and fair and merry he made them all look, but never in the least innocent.

For the true pictorial expressiveness of the Lely beauties in mezzotint we must look to the later engravers; James McArdell, with his sumptuous *Comtesse de Grammont* (Plate XII.) and *Mrs. Middleton*, or Thomas Watson, with his six splendid *Windsor Beauties*; yet there is a special virtue of intimacy in the contemporary touch. Pepys may tell us how *Mistress Mary Davis*, the captivating dancing comedienne, sang and jigged her way into Charles II.'s ever hospitable heart, and how her tender singing of "My Lodging is on the Cold Ground" so moved the King that he gave her a richly-furnished house in Suffolk Street, Pall Mall; but when we look at the winsome face in Gerard Valck's rare and delicate print (Plate II.), can we not see, then, why Mrs. Pepys's friend Mrs. Pearce called the alluring actress an "impertinent slut," and why my Lady Castlemaine was "mighty melancholy and discontented"?

A new royal amour meant always a harvest for the engravers, the public calling for portrait-prints of all the favoured ladies. Indeed, the court scandal and the social gossip in those easy-going days increased their popularity through the soft solicitudes of mezzotint, and the printsellers' windows were the *Daily Mirrors* of the times.

II.

It was at Drury House, his ivy-grown gabled Elizabethan mansion, in quiet Beech Lane in the Barbican, off Aldersgate Street. that Prince Rupert received John Evelyn on March 13, 1661, Out of humour with the new fashions and manners at Whitehall, and, as Pepys says, "welcome to nobody" there, the serious-minded, middle-aged prince, not displeased, perhaps, to escape from the old soldiers for ever wanting him to fight his unfortunate battles over again, would be glad to talk about the arts with so ardent a connoisseur as the discreet and courteous Mr. Evelyn. And, as the interest of their talk increased, he would draw from, say, a court cupboard of carved oak choice impressions of those really fine prints *The Great Executioner* and *The Standard Bearer*, with his earlier work, the daintily simple *Head of a Girl* (Plate I.), and other prints he had accomplished with the new and extraordinary method of mezzotint. The copper-plates themselves would next be displayed, and then, Mr. Evelyn's curiosity being at its height, the prince would bring out the tools he had devised, the "Style," presumably for "scraping," and the "Hatcher" for grinding, and to his visitor's delight, laying

a copper-plate flat upon an oak table, or "monk's bench," perhaps, he would proceed, "with his own hands," to show how mezzotint was done. Evelyn was no doubt highly flattered by the prince's condescension, and perhaps it added a little to that conceitedness for which his friend Pepys makes such good-humoured allowance, that he should be the first Englishman entrusted with the secret of an artistic process made in Germany. He asked permission to publish the "whole manner and address" of it in his forthcoming History of Chalcography, and this was given with a "freedom perfectly generous and obliging," as Evelyn put it, Rupert further favouring him by engraving the head of *The Executioner* as a frontispiece to the volume. But, when "Sculptura" appeared in 1662, the engravers who read it must have been merely bewildered, for, while the author made a lot of mystery about the paradox of an engraving done without any of the ordinary tools or acids, in which the shadows were the easiest parts, and the lights the most difficult, he omitted to tell his readers how the thing was done. He was reserving details, as he said, for the archives of the newly-formed Royal Society, but, if he ever communicated them to the Society, its archives hold no trace of them. When Prince Rupert explained the process to Evelyn, however, what did he say as to the inventor of it? This is a puzzling question, since the author of "Sculptura" expressly credits the prince with the invention, whereas we know that Rupert had had the new way of engraving communicated to him personally by the actual inventor himself, Colonel Ludwig von Siegen, a German officer of parts. Now, one does not like to think of the hero of so many brave exploits and indiscretions taking from a brother soldier the credit of his invention, and it is comforting to find Mr. A. M. Hind, the latest historian of engraving, drawing attention to a publication about 1734, which gives the text of a manuscript of Evelyn's, presumably the draft of the paper prepared for the Royal Society. For, in this Evelyn writes that the invention "was the result of chance, and improved by a German soldier, who espying some scrape on the barrill of his musquet, and being of an ingenious spirit, refined upon it, till it produced the effect you have seene." So Rupert, we may suppose, told Evelyn at least something of the truth, although, when "Sculptura" announced him as the inventor of mezzotint, he allowed the flattering misstatement to pass uncorrected, thinking, perhaps, that since he had done so much to develop the art, it would do it no harm to be associated with his illustrious name. Thus Walpole was led to repeat the error, which continued to be accepted for over a hundred years before the credit was given at last to the man who deserved it.

Ludwig von Siegen was a native of Utrecht, and, having left the service of the young Landgrave William VI. of Hesse Cassel, he went in 1641 to Amsterdam, where at that time, of course, great artistic influences were at work. From that city, in the following year, he sent to his late chief a portrait-print of the Landgrave's mother, the *Landgravine Amelia Elizabeth*, accompanied by a remarkable letter, still preserved, in which he describes his method of engraving as differing from all other known forms. This was the first mezzotint, and it exists in three "states," impressions being exceedingly rare. Of Von Siegen's other prints six only are known, all experimental in technique, and one is tempted to wonder, if the inventive soldier had met Rembrandt at that time, as he might easily have done, and shown him those prints, what the development would have been of a medium so well adapted to express the art of the great Dutch master, as at a later period Richard Houston and other engravers proved it to be. Some of his seven prints, however, with probably other tentative plates, Von Siegen must have shown to Prince Rupert when the two met in Brussels, in 1654, and the prince, who was already practically versed in etching and line-engraving, induced the colonel to satisfy his curiosity as to how he had produced such prints. As soon as Rupert had grasped the principle of the new method, he began to make experiments, and by the year 1658, when he went to Frankfurt for the coronation of the Emperor Leopold I., he was able to produce his big plate of *The Execution of St. John the Baptist*, after Spagnoletto, which, even with the disturbing effect of the curious curves in the "ground," which suggest the use of a pivot-worked handle for the grounding-tool, is one of the most pictorially impressive mezzotints ever done.

At Frankfurt Prince Rupert met, and enlisted the technical assistance of, the Flemish painter, Wallerant Vaillant, whom he instructed in the method with advantage, as he did Jan Thomas, of Ypres, the court painter, who likewise produced several notable plates more or less in the same manner, some with very black grounds. Of that sympathetic company was also the Canon of Mentz, Theodor Caspar von Fürstenberg, who, like Rupert, had learnt the secret direct from Von Siegen. But it was no longer a secret. Vaillant became quite a prolific engraver in mezzotint, improving his technique as better tools became available, and other Flemish, Dutch, and German artists followed suit. But the medium never really flourished on the Continent. Why, it is difficult to say, but for all Prince Rupert's enthusiasm, the art of mezzotint might have died of inanition had he not introduced it to England. Here the times were socially ripe for it. Pleasure and pretty women

ruled, and, since mezzotint was a novelty, and, as I have said, it favoured feminine portraiture with greater ease and charm than the more austere method of line-engraving, it soon found popular welcome, becoming so thoroughly acclimatised, in fact, as to be known abroad before long as "the English manner."

One would like very much to know what were those "good things done" with mezzotint which Mr. Evelyn showed to his friend Mr. Pepys on the 5th of November, 1665, when the good-humoured little diarist paid that delightfully-described visit to Sayes Court, and he learnt the "whole secret of mezzotint, and the manner of it which is very pretty." If he had only told us about the prints instead of Evelyn's epigram on the lady and the eagle in the grate! Whether they included any attempts by English engravers to solve the mystery propounded by Evelyn's "Sculptura" it is impossible to say, but it is certain that, if the busy professional engravers, like Faithorne, Hollar, and Robert White, did not concern themselves with the new method, which probably they regarded as beneath the dignity of line-engravers, there were, at all events, amateurs who were essaying to do what looked so easy. William Sherwin, for instance, whose coarse but powerful print of *Charles II.*, dated 1669, is the earliest English mezzotint on which a date can be found, was certainly trying to discover the method for himself before Prince Rupert, to whom he dedicated the plate, showed him the way; for he appears to have found means of his own to ground the plates, reputedly pressing a kind of sharp file on the copper, and also using the aquatint grain apparent in the print of *Catherine.* Sherwin's appointment as Engraver to the King, which doubtless he owed, as he owed his introduction to Prince Rupert, to his marriage with General Monk's grandniece, does not appear to have been very onerous, for his plates were few. Rupert himself seemingly took no further personal part in the development of mezzotint, for he did not long remain proof against the soft enticements of the pleasure-loving Court. To everybody's amusement, especially King Charles's, he fell so violently and irrevocably in love with Mistress Margaret Hughes, the beautiful actress of Drury Lane, that, as De Grammont tells us, "he no longer appeared like the same person." However, he had set the ball of mezzotint rolling. Contemporary with Sherwin, Francis Place, another well-to-do amateur, who, having given up the study of law, and occupied himself with the various arts of painting, engraving, and porcelain-making, was early allured by mezzotint. With his native ingenuity he seems to have mastered its principle in a way of his own. His rare prints of *Philip Woolrich; General Lambert; Charles I.*; *Nathaniel Crew*, Bishop of Durham; *Richard Tompson*, the print-seller; and *Richard Sterne*, Archbishop of York, very smooth in

texture, have a delicacy that gives them a place apart among the earlier examples of the method.

Decidedly the most interesting and important engraver working in mezzotint at this period was Abraham Blooteling. Already distinguished by his engravings in the line-manner, he was induced by his friend David Loggan, of "Oxonia Illustrata" fame, to come, about 1670, from his native Amsterdam to London. He soon saw that mezzotint was likely to have a future in this country, especially with Sir Peter Lely here to encourage it for the interpretation of his courtly and flattering portraiture, and, having learnt something of the process already from Fürstenberg, he devoted himself to the development of its technique. In so doing he rendered a most important artistic service, for he invented the "rocker" to produce an even ground of fine or coarse grain, and this tool has been in use with all subsequent mezzotinters. About six years Blooteling worked here, and he produced a few magnificent plates, chiefly after Lely, and in these, such as the superb *Duke of Monmouth*; *Charles II.*; *Catherine of Braganza*; *William, Prince of Orange* (Plate III.); *Earl of Sandwich*; *Earl of Derby*, he showed a true interpretation of the painter's quality, besides a command of mezzotint far beyond that reached in any other prints of the period. His influence, however, is apparent in the plates of his clever brother-in-law and pupil, Gerard Valck, and two other Dutchmen, Paul Van Somer and John Van der Vaart, who engraved a number of portraits of contemporary notabilities, though many of these were published anonymously by the printsellers, Richard Tompson and Alexander Browne. One could hardly "grangerise" De Grammont without a collection of these rare prints of the Dutch engravers, or of the French painter, Henri Gascar, who came to England at the instance of his notorious countrywoman, Louise de Querouaille, Duchess of Portsmouth, and painted her and others of Charles's favourites, and presumably did his own engravings.

The Dutch engravers appear to have been a close company, but one of Blooteling's assistants, De Blois, before returning to his native land, was willing to sell, for forty shillings, his master's secret method of grounding the plates, and John Lloyd, the printseller, was only too ready to purchase. He was to have communicated the secret to Edward Luttrell, an Irish law-student, who having "commenced artist" with crayon-portraiture, three examples of which are in the National Portrait Gallery, London, was essaying mezzotint with an unsatisfactory grounding-tool of his own devising. Luttrell, however, had meanwhile learned the right process from Paul Van Somer, and so he was the first of the engravers of Irish birth to play a noteworthy part in the history of

mezzotint. He engraved some very creditable plates, notably the exceedingly scarce *Charles II.*, a rough but spirited piece of work. Lloyd, nevertheless, got much more than his money's worth out of his purchase, for he imparted his technical information to a friend of Luttrell's, young Isaac Beckett, a calico-printer's apprentice, whose happy-go-lucky habits of gallantry had got him early into trouble and Lloyd's helping hands. Luttrell's mezzotints fired his ambition, and he was fascinated by the prints he saw of the pretty women of the court. He felt he could do the same if only he knew how. Lloyd told him how, and the telling meant profit for both of them. A clever, engaging creature, Beckett soon became the most popular and successful mezzotint-engraver of the day ; all the painters were eager for his interpretation, and his printselling business at the sign of the Golden Head flourished exceedingly. His prints, as far as we know, were done between 1681 and 1688, but he married a fortune, and lived pleasant and prosperous days until 1719. Godfrey Kneller, who had come to London only the year before Beckett began to publish his prints, regarded him at that period as his engraver-in-chief, and certainly the hard tones of his pictures gained much in translation from Beckett's brilliant and harmonious handling. To look through Beckett's hundred or more prints is to meet many interesting personalities, but perhaps his most artistic plates are Lely's and Kneller's portraits of themselves ; Wissing's ornate *Lady Williams* (Plate IV.), one of James II.'s passing fancies ; Hawker's *Duke of Grafton;* and Riley's *Duke of Norfolk ; Beau Fielding*, that dandified rake and Lady Castlemaine's nemesis, painted severally by Kneller and by Wissing ; Kneller's *Lady Soames* and *Catherine Sedley*, she whose Countesship of Dorchester so stuck in poor Queen Mary of Modena's throat that, as Evelyn tells us, she could not swallow her dinner or speak to the King for two days. Many historic happenings are called to mind also by the prints of Robert (or Roger) Williams, a Welsh contemporary of Beckett, who took to mezzotint after studying painting with Lely's friend Theodore Freres, and scraped with a nice pictorial sense of tone. Perhaps the most attractive of his prints is Schalcken's pretty *Vanitas Vanitatum*, but his success in the handling of character is shown in Lely's *Duke and Duchess of Lauderdale;* Luttrell's *William, Duke of Bedford;* Wissing's *Duke of Ormonde*, *Lord Cutts*, the "fire-eating" general, *Queen Mary II.* and *Queen Anne*, before they were queens ; while he brings us in touch with the Restoration theatre in *Thomas Betterton*, and with music in *John Banister*, Charles II.'s bandmaster, who, in 1672, gave the first public concert in London.

William Faithorne, Junior, the great line-engraver's son, showed promise in a few portrait-prints, but he wasted his career,

while Bernard Lens, father of the miniature painter, was the first to see the capacity of mezzotint for rendering scenic effects at night, as in his *Fireworks in Covent Garden*, and *Fireworks in St. James's Square*, both celebrating King William's victories. These are more artistically interesting even than Lens's attractive print, after Wissing and Van der Vaart, of *Lady Mary Radclyffe*, the daughter of Charles II. and Mary Davis, and mother of the ill-fated Jacobites, the Earl of Derwentwater and Charles Radclyffe. But the engraver who showed the greatest mastery of mezzotint in the seventeenth century was John Smith. An obscure engraver's son, young Smith had studied drawing and painting thoroughly before he began engraving, first under Van der Vaart, and later with Beckett. It was, therefore, with a complete artistic equipment that the handsome and talented young engraver went to live and work with Sir Godfrey Kneller at his house in Bow Street, Covent Garden. That extraordinarily fashionable, amusingly vain, and prodigiously industrious painter was then ruling supreme in English portraiture, and the association of painter and engraver proved exceedingly profitable for both. With an industry that kept pace with Sir Godfrey's, and a capacity for interpretation more than equal to the demands made upon it by his conventional and uninspired art, Smith engraved no fewer than a hundred and thirty-eight of Kneller's portraits. Of these prints, the most brilliant and masterly are those of *Kneller*; *Isaac Beckett*; and *John Smith* himself, with his fine face and keen eyes, full of character, sensibility, and charm; the *Duchess of Grafton*; *Mary, Duchess of Ormond*, with her black boy; *Marquis of Annandale*, and *James, Earl of Seafield*, both with line-engraved borders; *Sir John Percival*, who sent a selection of Smith's mezzotints to the Grand Duke of Tuscany, and supported Le Blon's colour-printing venture; *Anthony Henley*; *John, Duke of Marlborough*; and *Mistress Arabella Hunt* (Plate VI.), the beautiful and gifted singer, of whom Congreve wrote that he "could hear her voice and try If it be possible to die," and to whom Queen Mary would listen by the hour with delight, even though she offended the great Mr. Purcell, when, at the harpsichord, he wanted to be accompanying Mistress Hunt in the songs he had specially composed for her, while the queen asked her in preference to sing the simple Scotch ballad "Cold and Raw" to her own lute.

But there came an end to the Smith and Kneller association. As Sir Godfrey said to Pope, when the poet was sitting to him, he could never paint so well if he were not being flattered, as he loved to be, and John Smith's does not look like a flattering face. Besides, many other busy portrait-painters were eager for Smith's engraving. There was his old master Van der Vaart, with his remarkable *Queen Mary*, and, in collaboration with Wissing, his *Princess* (afterwards Queen)

Anne and *William III.;* there was Wissing with *Hon. William Cecil* and his own portrait, there was *Gottfried Schalcken* (Plate V.), whose self-presentment, with its candle-light effect, and unconventional pose, Smith mezzotinted with such engaging effect. There were Michael Dahl, Kerseboom, Thomas Murray, John Riley, Vanderbank, Jonathan Richardson, Sir John Medina, with his *William Anstruther*, Gibson, and many others, including the Irish painter, Hugh Howard, whose portrait of *Arcangelo Corelli*, the father of modern violin music, is perhaps the richest and most artistic achievement of Smith's scraper. After Lely's handsome *William Wycherley* Smith engraved also a fine print, besides many pictorial subjects, such as *The Loves of the Gods*, after Titian. His popularity extended from England to the continent. Connoisseurs made collections of his prints, while it is said of Lord Somers, the famous Chancellor, that he never went a journey without taking a parcel of Smith's prints in his coach to look through, as nowadays in the train we turn to the pages of the illustrated papers. Thus John Smith lived prosperously and in good repute for ninety years, dying in 1742. His prints, covering the reigns of Charles II. and James, William and Mary, Anne and the first George, teem with historic interest, and take us, of course, into a full-blooded, periwigged, entertaining company. Several of them are very rare, for Smith quite properly destroyed some of his plates when they showed signs of wear, but others he sold on his retirement, and later impressions of these only do injustice to his reputation.

Smith's successor-in-chief with Kneller was John Simon, a Protestant refugee from his native Normandy, who, finding after a few years in London that there was little call for line engraving, of which he was a practised exponent, and much for mezzotint, turned his attention to that medium in 1707. He brought a fresh artistic sensitiveness to it, and, though less brilliant on the whole than Smith, his refinement of touch and harmonious treatment of tones gave him distinction and popularity during his thirty-five working years as an engraver in mezzotint. His dainty prints after the fancy subjects of Watteau, Rosalba and Amiconi made their popular appeal, but his celebrity lives in his portrait-prints, representing, as they did, all the principal portrait-painters, such as they were, and supplying a personal epitome of the Augustan age of Queen Anne and those early Georgian years that knew so little of pictorial beauty. His artistic accomplishment is seen most attractively, perhaps, in his print of Grisoni's vivacious *Colley Cibber* (Plate VII.), as Lord Foppington in "The Careless Husband," an impersonation that served as a model for the costume, as well as the fashionable bearing and *ton*, of the superior coxcomb of the period.

A print of powerful quality, rare in "first state," is that from Woollaston's characteristic and spontaneous portrait of *Thomas Britton*, the small-coal man, who, after his daily rounds, calling coal through the streets, would of evenings gather at his Clerkenwell lodging all the noted musicians and amateurs, among them even the great Handel, for the enjoyment of instrumental music. Others among Simon's best prints are Richardson's *Matthew Prior* and *Nance Oldfield;* Dahl's *Earl of Peterborough*, the famous general and remarkable person ; Kneller's *Lord Somers* and *Lord North and Grey;* and D'Agar's *Duchess of Montagu*, Marlborough's daughter. But the subjects of Simon's prints are very tempting to the anecdotist, for they take us into the midst of all the political, military, intriguing, social and theatrical happenings of the time.

This might be said, however, of the prints of other contemporary engravers. There was the greatly esteemed George White, for instance, one of the most artistic among them. Son of Robert White, the celebrated line-engraver, he followed his father's profession as well as that of portrait-painting, till, in the year that Queen Anne died, he took up mezzotint. But, not content with the medium as he found it, he enriched its effects with the aid of the etching-needle and the graver, used to accentuate the design before the plate was grounded, a practice followed by later engravers, notably Earlom and J. M. W. Turner in his *Liber Studiorum*. White's use of line is conspicuously exemplified in his very last plate, *The Laughing Boy* of Franz Hals, and *Abel Roper*, the notorious bookseller, after Hysing, a proof of the preliminary etching for this plate being in the British Museum. The finest and richest examples of his mezzotinting, however, in which, with his painter's experience, he showed real art, are the decorative *William Dobson* (Plate VIII.), after that accomplished painter himself ; *Charles Reisen*, the gem-engraver, after Vanderbank ; *Allan Ramsay*, after Aikman ; *Dryden*, *Pope*, and *Monnoyer*, the flower-painter, in Kneller's portraiture ; and *Jack Sheppard*, in his prison cell, after Sir James Thornhill, who usually painted goddesses and the Virtues on the ceiling.

An immense vista of engraved portraiture opens before us at the name of John Faber. Commencing to publish his plates in 1712, at the age of seventeen, and working industriously till his death in 1756, he linked the days of Kneller with those of Reynolds, three of whose portraits he engraved, and he saw the new era of mezzotint begin with the rising star of McArdell. Born in Holland, and brought as a child to London, he learnt drawing from Vanderbank, and mezzotint from his father—a rough-and-ready engraver, memorable only for a set of classic heads after Rubens, and the *Founders of the Oxford and Cambridge Colleges*. Later, it is believed,

he came under the tutorship of John Smith, many of his plates showing the intimate influence of that master. The paintings he had to translate to the copper, however, were rarely of an inspiring character. The fashionable English portrait-painters of the first half of the eighteenth century were, for the most part, what Whistler might have described, even more appropriately than he did certain Royal Academicians in the familiar anecdote, as a "damned crew." Their merit was "the inveterate likeness," to quote that lively but perspicacious young critic, Charles Surface, when he was selling his ancestors, "all stiff and awkward as the originals, and like nothing in human nature besides." Of course they were not all as bad as that; but Faber engraved five hundred plates after eighty-six different painters, and, though among these occur the eminent names of Reynolds, Hogarth, and Chardin, they were mostly the fashionable makers of portraits, such as Kneller, Hudson, Ramsay, Highmore, Jervas, Hayman, Vanderbank, Vanloo, Dahl, and Hoare. Kneller's *Kit-Cat Club* portraits, and *Hampton Court Beauties* are those most popularly associated with Faber's name; but his full-length prints of Haytley's *Margaret Woffington* as Mrs. Ford, in "The Merry Wives of Windsor," wearing the monstrous hoop-petticoat of her day, and *Lady Christiana Moray of Abercairny* (Plate IX.), after J. Davison, the Scottish painter, an extremely rare thing, show what he might have done with really great painters to inspire his capable scraper. As it was, the historical student's debt to Faber is incalculable, even though the art-collector's may be less so. Yet the collector may gladly possess *The Guitar Player*, after Franz Hals; *Master Chardin*, after his father; the *Earl of Loudoun*, after Ramsay; Hudson's *Handel*, and *Mrs. Cibber;* Kneller's portrait of himself, with an angel blowing the trumpet of his fame; Vanloo's *Alexander Pope;* Winstanley's portrait of his wife; Robinson's *Lady Charlotte Finch; Kitty Clive*, as Phillida, after Peter Van Bleeck; Vanderbank's *George Lambert*, the scene-painter; *Rysbrack*, the sculptor; and *Anastasia Robinson*, the celebrated opera-singer, who married the famous Earl of Peterborough, after much gossip to the contrary.

While the distinguished engravers I have just named were dominating the printsellers' windows, there were several others of less importance producing prints of varying interest. Thomas Johnson, for instance, and Francis Kyte, *alias* "F. Milvius," who did a capital print of Aikman's *John Gay*, and Peter Pelham. After working without sufficient encouragement in London, Pelham emigrated to New England, and, settling in Boston as a portrait-painter, engraver, and schoolmaster, published there in 1727 a portrait of the *Rev. Cotton Mather*, the author of two curious books

on witchcraft. This was the first mezzotint done in America, which, of course, Pelham followed with others of American historical interest. Then, there were the two Dutchmen, Alexander Van Haecken and Peter Van Bleeck. The most noteworthy prints of Van Haecken represent a curious phase of musical fashion in the portraits of the three famous male soprani, *Farinelli*, the singing idol of the "polite world," *Senesino*, and *Gizziello;* while Van Bleeck painted and engraved some interesting portraits of contemporary players, such as *Mrs. Cibber* as Cordelia, wearing, no doubt, one of those fine new gowns of the latest mode for which she would always be plaguing Garrick. The *Nell Gwynn*, after Lely (Plate X.), is, however, a more accomplished engraving.

There were also the two Irishmen, Thomas Beard and John Brooks, and the London Scotsman, Andrew Miller, a pupil of Faber, and these played a more important part in the history of mezzotint than their own prints would suggest. The art was in a state of decadence. The painters of the day were giving it none of the stimulus of pictorial beauty that it needed, and the public taste in London, titillated now by the mordant humour and satire of Hogarth's prints, treated even the portrait in mezzotint with little consideration. But the reviving influence came from Ireland. Dublin was quite a flourishing artistic centre in those days, and Thomas Beard did well to flick the dust of London from his feet in 1728, and go back to Erin. Dublin welcomed and encouraged him to such an extent that John Brooks was easily induced, by reports of Beard's success, to follow him home twelve years later, taking with him his boon companion, Andrew Miller. In Dublin he set up at the sign of Sir Isaac Newton's Head on Cork Hill, and there he engraved, and sold his own and Miller's prints, and, what is of far greater importance, there, with his clever young pupils, James McArdell, Richard Houston, Charles Spooner, Michael Ford, and Richard Purcell, he founded the famous school of Irish mezzotint engravers.

Brooks was a clever, erratic, attractive creature, and finding after six years that neither Dublin nor engraving offered sufficient field for his activities, he returned to London, taking with him his young pupils, James McArdell and Richard Houston, and a new process he had discovered for enamelling on porcelain. The new process, starting in Battersea, ended in bankruptcy—for somebody else, of course; the pupils revived the art of mezzotint, while Brooks enjoyed the rest of his life by drinking himself to death.

III.

McArdell and Houston were really splendid engravers, and no more genuinely intuitive artists ever grounded a copper-plate, and scraped it to the forms and tones of another man's picture. It was fortunate, therefore, for the painters who were then coming into vogue, as well as those who had arrived, that these two engravers came just when the art of mezzotint had so much need of them. When each was at his best, there was little to choose between them, though I fancy the true painter's instinct was greater and more subtle in Houston, giving him that magic quality in his rendering of atmosphere which made him pre-eminent among the many mezzotint interpreters of Rembrandt, although McArdell too was worthily of the company. But McArdell was always a self-respecting man and artist, with dignity of character, and gentleness of nature, as the fine face shows in Earlom's print from McArdell's self-portraiture. Consequently, his work never fell below his own standard of effort, while often it reached supreme excellence. Engraving the paintings of Hogarth, Hudson, Allan Ramsay, Francis Cotes (the lovely Gunning sisters), Dandridge, Liotard and Pond (the rare *Peg Woffington*), McArdell was, by the year 1751, at about 22 years of age, in a position to commence publishing his own mezzotints at the Golden Head in Covent Garden—the Golden Head, by the way, being a favourite sign for the shops of the old engravers—and when, by his brilliant plates of the youthful *Duke of Buckingham and his brother*, followed by the still nobler *Lords John and Bernard Stuart* (Plate XI.), he showed what he could make of Vandyck's more gracious art, he was definitely recognised as the most masterly mezzotint-engraver of the day. Then, when Joshua Reynolds came to town, and, following his own pictorial path, began to take an eminent position among the portrait-painters, naturally he and McArdell would attract each other. Their memorable association began in 1754, and the first of Reynolds's portraits that McArdell engraved was the *Lady Anne Dawson* as Diana, so curiously like in design to the print he had made five years previously of Allan Ramsay's portrait of *Lady Boyd*, afterwards Countess of Erroll, also as Diana, with the hound and the spear, and even the diamond crescent and pearls in the hair. McArdell was as welcome in Reynolds's studio, among its notable habitués, as he was at Old Slaughter's Coffee House in St. Martin's Lane, or the "Feathers" in Leicester Fields, among the jolly, convivial artists who gathered there. He engraved thirty-eight of the portraits Reynolds painted in his early and middle periods, and among these were such choice prints as the superb *John Leslie, Earl of*

Rothes; Catherine Chambers; Anne Day (Lady Fenhoulet); *Lady Charlotte Fitzwilliam; Lady Elizabeth Montagu; Lady Caroline Russell.* When Reynolds heard of McArdell's sudden death in 1765 he might well have said, with Macbeth, "He should have died hereafter": for when one looks at the Reynolds prints, the men's portraits as well as the women's, one can imagine how gloriously McArdell would have interpreted the masterpieces of Sir Joshua's maturity. But his pictorial range was extensive, his artistic sympathies were broad. There are the splendid *Elizabeth, Comtesse de Grammont* (Plate XII.); and *Mrs. Middleton*, after Lely; *The Flageolet Player*, after Hals's pupil, Jan Molenaer; *The Mathematician*, and *A Dutch Interior*, after Rembrandt; and the quaint *Pride* (Plate XIV.), after C. A. Coypel; Ramsay's *Lady Mary Coke* (Plate XV.), too, and Hudson's *Mary, Duchess of Ancaster* (Plate XIII.). Surely the texture of satin has never been more wonderfully and delicately suggested in mezzotint than by McArdell, particularly in the two prints last named, and what a sense of character they convey! Poor vain, discontented Mary Campbell, Lady Coke, whose memoirs, charged with perpetual grievances against everybody, fill four large tomes; as she poses there against the harpsichord, holding a borrowed theorbo-lute, though she had no ear for music, can we disbelieve anything her friends Lady Mary Wortley Montagu or Horace Walpole tell us about her? And the Duchess of Ancaster, whose beauty is said to have made poor, plain, diffident Queen Charlotte burst into tears when she was presented to the bride-queen as her Mistress of the Robes, there she is, with all the spirit of the Ranelagh masquerade in her person as in her dress.

Richard Houston began as encouragingly as McArdell did. He was his own publisher, and master of his art; but his intemperate habits reduced him to being a hack of the printsellers, and sometimes a prisoner in the Fleet. Yet, even at his worst, his touch was always artistic, while, at his best, no mezzotint engraver was ever more finely responsive to all the pictorial suggestions of light and shadow. He seemed instinctively to understand the very mind of Rembrandt, and from the richly-grounded copper his scraper, with magic delicacy of strength, would conjure that imaginative infinity with which the master would treat the homeliest subjects. Thus, Houston will always retain an individual place among the great mezzotinters, and be held in esteem by connoisseurs, by reason of those magnificent Rembrandt prints, *The Burgomaster; Woman plucking a fowl* (Plate XVII.); *Man mending a pen; Man with a knife; Haman's condemnation;* and *The Syndics of the Cloth Merchants.* With what delightful tenderness Houston could render the charm of pretty women one sees in Reynolds's lovely *Caroline, Duchess of Marlborough*

(Plate XVIII.) playing with her infant daughter ; *Maria, Countess of Waldegrave* (afterwards Duchess of Gloucester) cuddling her child ; *Mary, Duchess of Ancaster ;* and the engaging *Harriett Powell* (Plate XIX.) singing to the bird, as Leonora in Dibdin's vaudeville, "The Padlock," before she was the Countess of Seaforth ; in Cotes's *Kitty Gunning* (Plate XVI.), too, as well as her more famous sisters. To Houston also we owe a few admirable translations of that capital painter Zoffany ; Schaak's *General Wolfe ;* and some series of dainty and charming prints after Mercier, such as *The Times of Day*, and *Domestic Amusement ;* and, after Hayman, *The Senses.*

The success of McArdell and Houston brought other clever Irish engravers to London—Charles Spooner and Richard Purcell, two more of Brooks's Dublin pupils, and Michael Jackson ; but, though they may have added to the gaiety of convivial gatherings, their coming was of no great artistic importance. Purcell had talent, and some creditable prints bear his name, a few of his own, but mostly copies from McArdell, Houston, and James Watson, while several poor prints are signed "Corbutt," the alias Purcell took when Sayer, the printseller, put him into the Fleet Prison, and kept him there while working off his arrears of debt, till his death in penury.

Very different from these three in character and talent were the engravers Ireland next sent to us. "Houston, McArdell, and Fisher have already promised by their works to revive the beauty of mezzotint," wrote Horace Walpole in 1761. Edward Fisher had been a hatter's apprentice in Dublin, then McArdell's pupil in London, and it was not long before he took his place among the best mezzotinters of the time. That time was, happily, when Reynolds was developing a freer and bolder style, and Fisher's breadth in the handling of tone-surfaces came opportunely to its sympathetic interpretation. It is said that Reynolds himself expressed dissatisfaction with the excessive care that Fisher devoted to subordinate details, but this is difficult to believe in view of the artistic balance of tone and rich pictorial effect of such impressive prints as those of Queen Charlotte's bridesmaids, *Lady Elizabeth Keppel*, *Lady Elizabeth Lee*, and *Lady Sarah Lennox*, of royally romantic memory. Then, what fine quality in the equestrian *Lord Ligonier* (Plate XX.), suggesting possibly that brilliant cavalry charge with which he saved the British army at the Battle of Laffeldt ; and the *Laurence Sterne*, a splendid print of a wonderful portrait ; *David Garrick between Comedy and Tragedy; Admiral Keppel;* the tender *Hope nursing Love;* the beautiful *Catherine Trapaud;* and the alluring *Kitty Fisher* posing for Cleopatra with the fatal pearl, though scarcely an ideal model for the "Serpent of old Nile." Equally successful was

Fisher's artistic touch in rendering Benjamin Wilson's *Roger Long*, and Cotes's portraits of *Paul Sandby* sketching out of window, and his wife, *The Nut-brown Maid* (Plate XXI.), as this charming print is called ; while *Nance Oldfield*, after Jonathan Richardson, certainly conveys a suggestion of that dignity of character which made the brilliant and beautiful actress, in spite of her irregular marriages, welcomed in the royal palace and the great houses, and, even at her death, in Westminster Abbey.

James Watson, another youth from Dublin, also learnt from McArdell the true pictorial way of mezzotint, which, with facile craftsmanship, enabled him to become, very early in his career, one of Reynolds's most faithful and frequent interpreters. His touch was delicate rather than vigorous, his sense of tone keen for rich as for simple harmonies, and, brilliantly successful as he was in so many of the fifty-six plates he scraped after Sir Joshua, no mezzotint ever suggested more sensitively and harmoniously the intrinsic beauty of paint than the lovely *Miss Greenway*, a print that you will find in the choicest collections. Watson's engraving soon attracted attention at the exhibitions of the Society of Artists, and by the time McArdell died and Valentine Green came to town, Watson was already established as a flourishing engraver. An assiduous worker, he was so scrupulous as to the quality of his work, that, if it did not satisfy him, he would destroy the plate and begin a fresh one. Consistency of quality, therefore, stamped the numerous plates of James Watson as prosperity brightened his home, till he died in the very prime of his powers ; but in nothing was he happier than in his gifted daughter Caroline, who holds among the stipple-engravers as distinguished a place as her father does among the mezzotinters. His sister-in-law, too, Elizabeth Judkins, was drawn to the copper-plate, learning from him the technique of his art, and practising it with talent, as may be seen in the half-length of Reynolds's *Mrs. Abington*, the original Lady Teazle, and the model and dress-adviser for all the queens of fashion, though once but " Nosegay Fan," the flower girl. Of Watson's prints after Sir Joshua, perhaps, the most generally desired are, among the men's portraits, *Reynolds* himself ; *Dr. Johnson ;* and *Edmund Burke; James Paine and his Son*, the architects; the *Marquis of Granby ; Sir Jeffrey Amherst*, of American War fame ; and *Harry Woodward*, the actor. Among the women are *Lady Stanhope ; Elizabeth, Duchess of Manchester*, with her infant son, fantastically representing Diana disarming Cupid ; *Nelly O'Brien ; Lady Scarsdale*, with her son; *The Duchess of Buccleuch* and child; *The Duchess of Cumberland ; Lady Almeria Carpenter ; Mrs. Abington* (full length) ; *Mrs. Bunbury* (Goldsmith's " Little Comedy ") ; *Mrs. Hale* (Plate XXII.), posing as Euphrosyne, before she had presented her husband, General Hale,

with those twenty-one children ; *Georgiana, Countess Spencer and Daughter; Miss Price; Mrs. Lascelles* and child ; *Miss Greenway* (Hon. Mrs. Francis Napier) ; and that interesting Holland House group of the two cousins, *Lady Sarah Lennox and Lady Susan Strangways*, with young *Charles James Fox.* Francis Cotes's excellent portrait-painting is admirably interpreted in the *Lady Boynton*, and the charming print of *Lady Susan O'Brien*, Strangways no more, after her sensational runaway marriage with the handsome and fascinating actor, William O'Brien, which set all the society gossips agog. Although Gainsborough was never an easy painter to engrave, James Watson made fine prints of *Richard, Viscount Howe*, and the elegant *Hon. Augustus John Hervey*, husband of the notorious Elizabeth Chudleigh, the Maid-of-Honour, who was tried for bigamy as the Duchess of Kingston.

Dublin sent us yet another able engraver in John Dixon. A very handsome young man of winning personality, he had turned from the craft of engraving on silver to art-studies in the schools of the Royal Dublin Society. Having squandered a fortune amid the gaieties and allurements of the Irish capital, he came to London to commence life seriously with the practice of mezzotint. He had talent, and he had the fortunate gift of making his talent go a long way ; he was successful almost from the beginning. His vigorous print of Nathaniel Dance's portrait of *David Garrick as Richard III.* was immediately popular, and revealed to the painters and print-sellers a new engraver with an individual touch. And this touch, too, through Zoffany's characteristic portraiture, was to give us another vivid record of Garrick's acting as Abel Drugger in " The Alchymist." It was Reynolds, however, who inspired him to his best, to wit, *The Countess of Pembroke* and her son. This was the beautiful Lady Pembroke who, at George III.'s Coronation, as Walpole said, " alone of all the Countesses looked the picture of majestic modesty," and, pondering Dixon's print, one can well credit this, as one can believe also the magnanimity and sense of irony with which she consented to run away with her own husband after he had eloped with a Miss Kitty Hunter, and quickly tired of her, when, discovering that he possessed a wife "above rubies," if not pearls in her hair, he wooed her all over again. *Emma and Elizabeth Crewe ; Mary, Duchess of Ancaster ; Lady Blake* as Juno receiving the Cestus from Venus ; *William, Duke of Leicester*, all after Reynolds ; *A Tigress*, after Stubbs ; *The Flute Player*, after Franz Hals ; and Rembrandt's *Frame-Maker*, might induce us to regret Dixon's marriage with the wealthy widow, and his subsequent life of luxurious ease, which robbed us doubtless of many fine prints. But, after all, one feels that Dixon was a very human person ; he

had worked hard and successfully for ten years, and there were many other engravers who had not married wealthy widows. Among these, by the way, was his pupil and compatriot, Thomas Burke, who, though his fame will always rest upon his exquisite masterpieces in stipple, did some charmingly delicate mezzotints after Angelica Kauffman, as, for example, *Telemachus at the Court of Sparta.*

The last of the Irish group was Thomas Frye, who seems to have begun mezzotint only late in his many-sided career; but he was one of the most interesting and versatile personalities among the engravers of the period. Born in Dublin in 1710, he died in London in 1762, but the interval he crowded with many artistic activities. With his successful portrait-painting in oils, in crayons, and in miniature, and his important, though unprofitable, efforts in porcelain-making, we are not now concerned, but the interest attaching to Frye in the history of mezzotint is of a negative character, since he proved by a large number of life-size heads, engraved from excellent original studies of his own, that, when used on a disproportionately large scale, the delicate medium loses much of its charm. The effect of several of these heads hanging on a wall is of a monotonous smoothness, though individually they are engraved with a portrait-painter's sense of values. The experiment had to be made, and probably no one else could have made it with such convincing effect.

Another interesting fact about Frye is that he was the master of William Pether, an engraver of original talent and distinctive manner, who, like Frye himself, was a painter of portraits, some of which he translated to the copper. Master and pupil became partners, and Pether engraved some capital examples of Frye's portraiture. Perhaps the most striking was that of *Richard Leveridge*, the jolly old bass-singer and song-writer, who sang his way from Charles II.'s days to the end of George II.'s, and, when close on ninety, backed himself for a hundred guineas to sing his own "Roast Beef of Old England," or any other bass song, against any man in the country. Frye had a special impromptu sitting at the theatre from the young King George III. and his newly-married Queen, and Pether's prints of the results were very popular. Of his original plates the most interesting is his portrait-group of *The Brothers Smith of Chichester*, all three painters, and one of them, George, actually adjudged by the Society of Arts to be a better landscape-painter than Richard Wilson. Pether's chief distinction as a mezzotint-engraver, however, is not in his portraits, but in his brilliant prints after Rembrandt and Wright of Derby. With not so subtle a genius as Houston's for interpreting the

wonderful master of Amsterdam, he mezzotinted with splendid effect *The Standard Bearer; A Jew Rabbi; Officers of State; Rembrandt with Sword and Breastplate; Saskia;* and *The Lord of the Vineyard*, from the last of which Ravenet made a very rich line-engraving. Yet, in his interpretations of the artificial light effects of Wright of Derby, Pether achieved, perhaps, his finest work, and among the triumphs of mezzotint must always be reckoned *A Philosopher giving a Lecture on the Orrery* (Plate XXIV.); *Artist Drawing from the Statuette of a Gladiator; A Farrier's Shop;* and *The Alchemist.*

John Finlayson takes us once again among the beauties and the theatre-folk, and with a sense of vivid charm. His heads of *Lady Melbourne* and *Miss Wynyard* are, like Frye's, on too large a scale for the delicacy of the medium, but his prints of the "Countessed and double-duchessed" Gunning sisters, after Catherine Read, are things of delight. The *Duchess of Hamilton and Argyll* (Plate XXV.), looking with exquisite winsomeness from a most becoming hood, makes one realise, more than any other print of that famous beauty, the incredible stories told of the extravagant sensations her appearance always provoked—the mobbings in the Mall, and even in St. James's Palace; how seven hundred people waited all night outside a Yorkshire inn to see her grace start off in the morning, and how a shoemaker made quite a considerable sum by charging a penny a head to see the shoe he was making for her; and so on. This is a rare and valuable print, and sweeter, I think, than Robert Laurie's larger and rarer plate from the same picture. But Finlayson did his greatest service, maybe, in engraving so artistically those animated pictures of Zoffany's, in which that admirable painter visualises for us, as no mere description can ever do, the comedians in the very act. The plays are as dead as the actors, but in the prints they live for us in glimpses. A scene from "The Provoked Wife," with *Garrick as Sir John Brute*, in female disguise, and the watchmen; *Samuel Foote*, in his own play, "The Devil upon Two Sticks," with the comic Weston; a scene from "Love in a Village," with the witty Ned Shuter, and John Beard, the famous tenor, who scandalised society by marrying the Lady Henrietta Herbert, and giving her no cause of complaint as a husband. Reynolds's *Garrick as Kitely* in "Every Man in his Humour," is one of Finlayson's best prints; then, there is Nathaniel Hone's portrait of the fascinating opera-singer and dancer, *Anna Zamperini* (Plate XXVI.), as Cecchina in "La Buona Figliuola." *Tenducci*, too, the celebrated male soprano, "a thing from Italy," as Smollett's Humphry Clinker described him, when he heard his "divine warbling" at Ranelagh.

About this time Philip Dawe was doing, besides grotesque caricatures of the fashions, some attractive pictorial prints, chiefly

after Henry Morland, father of the famous George, such as *The Oyster-woman* (Plate XXIII.) with its effective treatment of artificial light; *The Letter-Woman; The Connoisseur; The Laundry-Maid.* But mezzotint was now being exploited in wider pictorial fields by a far more important engraver, indeed one of the most interesting of the period, Richard Earlom. Son of the parish clerk of St. Sepulchre's, he was born in 1743, and, while yet a little boy, his artistic instincts were aroused by his chancing to see some decorative panels which Cipriani had painted on the Lord Mayor's state coach. These young Earlom copied so cleverly that the Italian painter consented to take him as his pupil, entrusting him later with the reproduction of many of his own graceful designs. Earlom mastered mezzotint early, and developed his own style, with a suavity rather than vigour of tone-treatment, and always an artistic sense of the pictorial. He used etching for emphasising form more systematically than any previous engraver, save, perhaps, George White, and there is in the British Museum a proof of the preliminary etching of the famous *Flower Piece*, after Van Huysum, showing how completely he would etch the design of a picture before grounding the plate. Mezzotint with etching he used for his two hundred plates from Claude Lorrain's *Liber Veritatis*, issued in 1777, a publication which directly inspired the wonderful *Liber Studiorum* of Turner. But, earlier than this, Earlom was engaged for Boydell on those pictures of the old foreign masters from the Houghton Gallery (Sir Robert Walpole's collection), which were afterwards sold to the Empress Catherine. Among the most important plates are Van Huysum's *Fruit* and *Flower Pieces*, which are generally regarded as Earlom's masterpieces, the several *Market* pictures of Snyders, a Hobbema *Landscape*, and various other examples of the Dutch and Italian masters. But Earlom's pictorial sympathies were wide; and to all the painter's mastery of harmonious detail in Hogarth's *Marriage à la Mode* (Plate XXIX.), his own artistry was as responsive as it was to the broad contrasts of light and shade in *A Blacksmith's Shop* (Plate XXVIII.), and *The Forge*, of Wright of Derby; or the natural simplicity of *The Shepherd Boy in a Storm*, *Girl and Pigs*, and *Cottage Children*, of Gainsborough; or the vivacious contemporary atmosphere of Charles Brandoin's *Exhibition of the Royal Academy in Pall Mall in* 1771, and *The Inside of the Pantheon in Oxford Road.* This is a particularly interesting print, for the famous building, which Walpole thought so fine, now Gilbey's in Oxford Street, was then, with its music and masqueraders, the haunt of the gay world, and not only a school, but a very university, for scandal. Two fine prints of *Nelson*, a half-length after Lemuel Abbott, and a whole-length after Beechey, show Earlom's qualities as a portrait-engraver, no less than Vandyck's charming

James Stuart, Duke of Richmond, and Zoffany's *Tom King and Mrs. Baddeley* in a scene from "The Clandestine Marriage." To no engraver was Zoffany more indebted than to Earlom, as one may realise from those interesting prints *The Life-School at the Royal Academy*, introducing the persons of all the first Academicians, except Angelica Kauffman and Mary Moser, whose portraits hang on the walls; *George III. and his Family; Tiger Hunting in the East Indies; Colonel Mordaunt's Cock-Fight at Lucknow*; and *The Embassy of Hyderbeck to Calcutta.*

IV.

The last quarter of the eighteenth century saw mezzotint achieving its greatest triumphs, and these were inspired, for the most part, by the portraits of beautiful women painted by the great group of English portrait-painters who were making the period glorious in the history of British art. It was the day of the fashionable beauty, but happily also it was the day of the painter who saw her primarily with a pictorial sense of beauty—to whom, in fact, she was for the time being, not the much-talked-of Lady So-and-So, but the inspiring subject for a picture. Yet, when we look at the lovely women on the canvases of Reynolds and his compeers, with their decorative symmetry and their characteristic calmness and dignity of beauty, it is difficult to realise that this was a period of absurd and extravagant fashions, in which these very women would make themselves conspicuous and often ridiculous at Court or in the Mall, at Ranelagh or Vauxhall, or anywhere but in Sir Joshua's studio. The beautiful and modish Duchess of Rutland, who grumbled that Reynolds made her try on a dozen dresses before he decided on that "bedgown of a thing," in which he painted her, was actually mobbed in the Mall for wearing a feather of gigantic size and extraordinary hue, in rivalry with the Duchess of Devonshire, whose latest feather from Paris had provoked the general envy: yet, in Valentine Green's print she is the personification of serene and symmetrical beauty in decorous pose. This was her true pictorial aspect as Reynolds conceived it. With his painter's instinct he saw how these lovely women ought to dress and bear themselves, and he refused to "uglify" them (to borrow Fanny Burney's word), for posterity in the passing fashions they affected. So, forgetting the reality, we go, as an old writer on costume has said, "through a gallery of Sir Joshua's portraits with feelings of intense satisfaction that there should have been a race of women who could dress so decorously, so intellectually, and withal so becomingly." For the other, the actual side of the picture, we

must look to the contemporary fashion-chronicles, or J. R. Smith's original prints, or those social caricatures, done many of them anonymously by eminent mezzotinters, and issued by Carington Bowles. The prevailing dress of Sir Joshua's portraits was certainly not adapted for any active exercise or bustling movements, but if a lady, wearing it, condescended to move at all, one can see her doing it with dignified grace. Then, if she danced, the minuet would reveal all the easefully elegant becomingness of the draperies, but no quicker measure would be allowed. The high head-dress, too, with its impression of mental dignity, would hardly permit any of the flighty, boisterous indecorum one associates with the trivial ringlets and dishevelled locks of the Lely period, but it was a coiffure in which, though she could not romp or bustle, a woman might "smile bewitching or frown deadly," be graciously interested or sovereignly indifferent, sweet, feminine, earnest, confiding, or capricious, piquant, provoking, flirtatious, always to the full of her charm. And it is because of this very latitude in the graces of temperament and manner allowed to these lovely and stately ladies by the costume in which Sir Joshua chose to paint them, that we would like to believe it was the feminine ideal of their day. Anyhow, from the pictures themselves, or the prints that reproduce them, we get an aggregate impression of grace, refinement and beauty as characterising the period, and no medium brings this home to us as convincingly as mezzotint.

It is a group of master-exponents of the art that we have now to consider, and the genius of Sir Joshua Reynolds is their chief inspiration. Among these no name shines more brightly than that of Valentine Green. A Worcestershire youth, the son of a dancing-master, after a futile apprenticeship to a country lawyer, young Green began his art education in the Worcester porcelain-factory, where he learnt line-engraving for transfer to the porcelain. Mezzotint he learned there too, and his style was distinguished by a rich velvety softness of tone. Preparing a very finely rocked ground, he would scrape the lights and tones with much refinement and delicate precision, brilliant in effect, rather than with the broader sense of values that marked the work of John Jones and John Raphael Smith and his school. Unequal, of course, his plates were, for he engraved some four hundred, and many were masterpieces, but not a few showed the defect of his qualities, which was a smoothness tending sometimes towards monotony. He was soon engraving pictures by some of the most prominent painters of the day. His early plates included Gainsborough's elegant portrait of *David Garrick*, with his arm encircling Shakespeare's bust, which Mrs. Garrick considered the best portrait ever painted of her "Davy"; and Wright of

Derby's remarkable *Philosopher Showing an Experiment on the Air Pump;* but it was Benjamin West's academic illustrations of classic story that secured Valentine Green's great popularity and prosperity. There was an immense demand for his print of *Regulus returning to Carthage*, which contemporary taste appraised at two guineas, as against the half guinea charged for the *Garrick*, and fifteen shillings for the *Air Pump* and the Reynolds *Beauties*. Yet, nowadays, at the mention of Valentine Green's name, who thinks of West's once popular prints, or even of Green's mezzotints of the pictures of Raphael, Rubens, Vandyck, the Carraccis, Van der Werff, in the Dusseldorf Gallery, that promising artistic venture which ruined the engraver? No, it is on his brilliant interpretations of the masterpieces of Reynolds that Valentine Green's fame is now chiefly founded. So rare and costly have fine impressions of these beautiful plates now become, and so keenly are they desired by collectors and wealthy Americans, that, when examples are forthcoming in the saleroom, the bidding is apt to make for record prices. Every day, too, they are becoming more familiar through the cheap and popular reproduction. And what a dream of fair women it is that enchants the mind as one looks from one to the other of these lovely prints! *Lady Elizabeth Compton* (Plate XXXVI.); *Georgiana, Duchess of Devonshire*, "splendour's fondly fostered child"; *Mary Isabella, Duchess of Rutland* (Plate XXXI.); *Jane, Countess of Harrington* (Plate XXXIII.); *Lady Louisa Manners; Lady Jane Halliday* (Plate XXXIV.); *Mary Amelia, Countess of Salisbury* (Plate XXX.); *Louisa, Countess of Aylesford* (Plate XXXII.); *Lady Betty Delmé*, with her two children; *Lady Henrietta Herbert; Charlotte, Countess Talbot; Viscountess Townshend;* and the *Ladies Laura, Maria, and Horatia Waldegrave* (Plate XXXV.). Their very names are fragrant with the charm of personality and vivacious anecdote. What prizes these are in fine proofs; how rare *Lady Aylesford* without her name on the pedestal! And how very, very rare, as it is beautiful, *The Ladies Waldegrave*, in such a superb proof as that in Mr. Fritz Reiss's collection, reproduced in this volume. Surely this lovely print is the *chef d'œuvre* of Valentine Green's art, showing mezzotint at its highest and most exquisite. And how grateful one may be that Reynolds did not acquiesce in Horace Walpole's suggestion to paint his grand-nieces as three Graces, adorning a bust of the Duchess of Gloucester, their mother, as the Magna Mater. Prizes also are *Miss Sarah Campbell* and little *Lady Caroline Howard;* and Mrs. Maria Cosway's portrait of herself, a sparkling print, delightful in the "first state," though in the second the expression seems scarcely as pleasing; Mrs. Cosway's *Duchess of Devonshire as Cynthia;* Angelica Kauffman's *Mrs. Fordyce* (Plate XXXVII.); and Gainsborough's sumptuous

Duchess of Cumberland, with those languishing eyes, which she could animate to enchantment if she pleased, as evidently she did please, when she captured the king's brother for her husband, and sacrificed her true love. There are prizes for the collector also among the men. *Sir Joshua Reynolds* himself, and his *Sir William Chambers;* Romney's *Ozias Humphry* and *Richard Cumberland;* Gainsborough's *Garrick;* Wheatley's *Henry Grattan; George Washington*, both whole and half-length, after Trumbell, of Connecticut; and *General Nathaniel Greene*, Washington's ablest lieutenant, after C. W. Peale, of Philadelphia; Lemuel Abbott's portraits of himself, *Valentine Green*, *Lord Nelson*, *Admirals Sir Peter Parker* and *Lord Bridport*, and *William Innes*, the golfer. Splendid examples of his art, too, are Green's large prints, *The School* and *A Winter's Tale*, after John Opie.

More individual in style than Green, one of the most brilliantly accomplished among the great mezzotint-engravers of this period, was Thomas Watson, and none brought to the interpretation of his originals a truer artistic sympathy, or a more persuasive and delicate technique. He was a fine draughtsman, and his unerring sense of beauty in form and colour was the secret of his remarkable command of all the pictorial suggestions of tone. Early death unfortunately put a premature end to a career of abundant promise. In his father's print-shop he came, while still a boy, into personal contact with the engravers and their prints, and he seems to have been artistically alert and quick to learn. He was only eighteen when he published his first stipple print, and twenty when he began those mezzotint translations of Sir Joshua Reynolds's pictures, which have given him his high and distinctive position among interpretative engravers. Of these plates, vivid in the expression of the painter's vision, the pride of place belongs indisputably to his magnificent *Lady Bampfylde* (Plate XXXIX.), which, ranking as one of the richest gems among the masterpieces of the art, has, in a proof of exceptional brilliancy, compelled the highest price ever given in the sale-room for a mezzotint, namely, twelve hundred pounds. Of singular beauty, too, though of softer charm, is the *Mrs. Crewe*, sitting as St. Genevieve among her flocks, and in her expression of "less than dignity and more than grace," one can read the justification of Sheridan's eulogy when he dedicated to her his "School for Scandal." Splendid expressive plates also are the *Warren Hastings* (Plate XL.), and *David Garrick*, showing the engraver's grasp of Reynolds's understanding of character; beautiful his *Mrs. Hardinge*, his *Lady Melbourne and Child*, and *The Three Graces decorating a terminal figure of Hymen* (Plate XXXVIII.), in which Sir William Montgomery's fair daughters, the three Irish Graces, as they were called, are represented just before they became severally the Marchioness of Townshend,

the Hon. Mrs. Luke Gardiner, and the Hon. Mrs. John Beresford. The engraver's rich artistic quality is also potent in prints of such varied pictorial interest as *The Strawberry Girl* and *Resignation*, of Reynolds; *Madame Du Barry*, of Drouais; *Miss Kitty Dressing*, of Wright of Derby (Plate XLII.); the charmingly animated *Lady Rushout and Children* (Plate XLI.), after Gardner, and the series of six *Windsor Beauties*, in which Lely's sumptuous portraiture gains immeasurably by the deep simple harmonies of this engraver's tones.

Associated with Thomas Watson in printselling, and of close affinity with his style and technique, was his intimate friend William Dickinson. With a pictorial sense that was exquisite, and a touch full of vivacity and vigour, Dickinson, of course, became one of Sir Joshua's trusted interpreters. His prints after the master are among those most valued by collectors, and certainly few surpass in brilliancy of artistry the *Diana*, *Viscountess Crosbie* (Plate XLIII.); *Mrs. Pelham feeding Chickens; Lady Taylor; Elizabeth, Countess of Derby*, the lovely daughter of Elizabeth Gunning; *Jane, Duchess of Gordon*, the indomitable, imperious, witty, good-natured beauty, with a very broad Scotch accent; *Lady Charles Spencer; Mrs. Mathew*, the Irish beauty; *Dr. Percy*, of "Reliques" fame; and *Mrs. Elizabeth Sheridan as St. Cecilia*, to the original of which Lord Mount Edgcumbe, in his "Musical Reminiscences," referred those who had never seen her for "some idea of the peculiar expression of her angelic face." The charm of Romney Dickinson rendered with fascinating effect in the delightful *Miss Benedetta Ramus* (Plate XLIV.), a print much prized; while he showed a vivid sympathy with the art of Rev. Matthew Peters in *Elizabeth Stephenson* (later the Countess of Mexborough); *Lady Charlotte Bertie; Mary Dickinson* ("the Country Girl"); *Sir John Fielding*, the blind magistrate; and the alluring *Lydia*. Gardner's *Mrs. Gwyn and Mrs. Bunbury*, as the "Merry Wives of Windsor," and Beach's *Tenducci*, are also desirable prints of Dickinson's.

Among all the masterpieces of mezzotint, none shows with more convincing art the capacity of the medium to interpret the quality of a painter *quâ* painter, while at the same time completely satisfying the sense of pictorial beauty, than John Jones's *Mrs. Davenport* (Plate XLVI.), after Romney. Alive with joyous charm, this is essentially a print to live with, and enjoy untiringly. Every touch of the engraver seems to have been as spontaneously inspired as the painter's by the delightful vivacity of the lovely model. No wonder this is one of the most highly prized of beautiful mezzotints, and that when a brilliant impression finds its way to the sale-room—a rare occurrence—the bidding is keen, and does not stop short of five or six hundred pounds. The virile touch of John Jones never

lacked charm, its breadth and boldness being always subject to the refining influence of beauty. He must have been able to look at his originals with the actual sense of the painter looking directly at his model, for, whoever the artist they interpret, Jones's prints seem to me always to suggest portraiture done at first hand, so full are they of vitality and the energy of character. Look at the enchanting *Madame Giovanna Baccelli* (Plate XLV.), the celebrated dancer at the Opera and the Pantheon. It is difficult to imagine that even Gainsborough's magic touch could realise for us more spontaneously the rhythmic movement of the dancer in the opening of her *pas de fascination*, or suggest more vividly the actual woman, who, in spite of the gossip that amused Walpole to repeat, lived in the odour of benevolence and Mayfair respectability. And it was just this genius for seeing the living man or woman through the painter's canvas that made Jones as successful with Gainsborough —most difficult of painters to translate to the copper—as with Romney, Reynolds, Raeburn, or Hoppner. There is Romney's *Edmund Burke* (Plate XLVII.), for instance, with the very man brought more intimately to us, I think, through Jones's print, than he is by Reynolds's portrait as James Watson engraved it. How Romney's large pictorial simplicity appealed to Jones's broad sense of tone, one may see also in the *William Pitt; Hon. Mrs. Beresford; Caroline, Duchess of Marlborough;* and the *Earl of Westmoreland*, in his peer's robes, a decorative print in which etching has been freely used for emphasising small detail. The virile art of Raeburn inspired Jones's scraper to impressive effect in the *Robert Dundas;* while the *Charles James Fox; James Boswell; Lord Erskine; Lord Townshend* and *Earl of Moira* are among the most powerful and desirable prints of Reynolds's male portraits. Expressive charm and distinctive artistic quality stamp the *Lady Caroline Price* and *Frances Kemble*, the untalented, but sweetly companionable, sister of Mrs. Siddons, in a black or a white dress; but a more imposing Reynolds, though less interesting, is the *Hon. Mrs. Tollemache*, as Miranda; while the bewitching *Mrs. Jordan as Hippolyta*, after Hoppner, makes one understand Hazlitt saying that she "rioted in her fine animal spirits, and gave more pleasure than any other actress, because she had the greatest spirit of enjoyment in herself." The pretty *Black Monday, or the Departure for School* (Plate XLVIII.), and *Dulce Domum, or the Return from School* (Plate XLIX.), after the homely idyllic William Redmore Bigg, show how engagingly Jones could adapt his art to the popular picture.

Robert Dunkarton, a pupil of Pether, had a long and meritorious career, but it was not often that he showed such artistic mastery as in the *Lord Lifford*, after Reynolds, a plate of exceptional

brilliancy. The most charming of his prints, however, is that of Sir Joshua's beautiful *Mary Horneck*, Goldsmith's "Jessamy Bride." The print-shop windows were keenly watched day by day for the new print of latest topical interest, and the publication of Oliver Goldsmith's portrait in the same year as "The Deserted Village" would be an event for "the town" to talk about. "We have the mezzotinto print of the new poet, Doctor Goldsmith, in the print-shop windows. It is a profile from a painting of Reynolds, and resembles him greatly," wrote a contemporary chronicler. The engraver of this brilliant print, which was done under the painter's supervision, was Giuseppe Marchi, a young Roman, whom Reynolds had brought with him from Italy, kept in his house, and employed as a studio-assistant. He did other plates also after Reynolds, which collectors value: *Mrs. Bouverie and Mrs. Crewe; Hester Frances Cholmondeley*, a winsome child with her dog; *Elizabeth Hartley*, the lovely golden-haired actress, with her child; and *George Colman*, the dramatist. This last was the print to which Goldsmith referred when he wrote, in 1770, to his brother in Ireland, "I will shortly send my friends over the Shannon some mezzotinto prints of myself, and some more of my friends here, such as Burke, Johnson, Reynolds, and Colman." Marchi scraped smoothly harmonious tones on a very fine ground. Bold and vigorous, on the contrary, was the touch of William Doughty, another of Sir Joshua's pupils and assistants, who engraved the master's *Dr. Samuel Johnson*, now in the National Gallery, *Admiral Keppel*, and *Miss Mary Palmer*, all powerful plates.

The most talented of Valentine Green's pupils was James Walker. A really great engraver, his rich simplicity in the handling of tones, his fine intuition as to the pictorial essentials, and his happy instinct for the sufficing touches, rendered him peculiarly sympathetic with the art of Romney, and one of the most felicitous of his interpreters. Indeed, some of Walker's prints after that master are among the gems of mezzotint. Certainly none of the gracious translations from the canvas to the print of Reynolds's full-length portraits of women excels, in all the qualities that go to make a superb mezzotint rendering of a beautiful picture, Walker's *Lady Isabella Hamilton* (Plate LI.), after Romney; while scarcely less complete in sheer beauty of accomplishment is the *Miss Frances Woodley* (Plate L.). Then the *Mrs. Musters* (Plate LII.), with the delicate shadow from the hat, how full of true Romney charm! The *Caroline, Countess of Carlisle*, too. And how finely interpretative the *Admiral Sir Hyde Parker*, and *John Walter Tempest* (Plate LIII.), the graceful youth with his horse, though one could wish Romney had given him a better mount. *The Spell*, after Northcote; and *Sylvia*, after Peters, show how persuasively Walker could engrave the

popular subject ; while in *Hannah teaching Samuel to Read* (Plate LIV.), after Rembrandt, an excessively rare print, his breadth of conception and sensitive manipulation reveal his responsiveness to really great art.

John Dean, one of the most distinguished of Valentine Green's pupils, had a style of great refinement and delicacy. Very lovely is his rendering of Romney's *Elizabeth, Countess of Derby* (Plate LV.), so great a contrast in its quiet simplicity of "beauty unadorned," to the decorative opulence with which Reynolds treated the same beautiful subject, as we see in Dickinson's print. Tenderness of tone, too, we find in *Miss Ann Parr*, and in the sensitive modelling of Romney's nude study of the boy, *Master James Paine*, as it invests with peculiar charm Dean's treatment of several child-pictures by Sir Joshua, such as the *Lady Gertrude Fitzpatrick* as "Collina" ; *Cupid with a Torch ;* and *Cupid Asleep*. Perhaps the most successful of his Reynolds prints is *Lady Elizabeth Herbert*, with her little son. The gracious appeal of Hoppner is eloquent in the engaging *Julia de Roubigné* (Miss Crockatt), and *Phœbe Hoppner* ("Caroline of Litchfield") ; while Gainsborough's glorious art found sympathetic interpretation with Dean in *Mrs. Grace Dalrymple Elliott*, that remarkable woman who, as she tells in her "Journal," was asked in marriage by Bonaparte, after she had been loved by, among several others, George, Prince of Wales, Philippe "Égalité," Duc d'Orleans, and the husband of Josephine de Beauharnais, who made love to her in the Carmes prison while the guillotine was waiting for him.

The most original artist and remarkable personality among the engravers of this period was John Raphael Smith, whose name calls at once to mind an extensive gallery of prints which show the art of mezzotint at the summit of its achievement, and with a pictorial scope of unusual expansion. Himself a painter, with a spirited touch and vivid sense of personality in portraiture, and a lively pictorial vision for the vivacities of fashion and feminine manners, all his engraving was distinguished by an understanding of the painter's art not less than Jones's, yet, perhaps, more subtle. It was, in fact, the very genius of interpretation that impressed the best of his copper-plates, many of which deserve the distinction of masterpieces. The details of his life may be read with interest in Mrs. Frankau's picturesque biography. A son of Thomas Smith, of Derby, a plodding conventional landscape-painter, young Smith was at ten years of age apprenticed to a local linen-draper. Out of business hours he used his pencil freely, and developed a graphic facility, which, with his commercial training, stood him in good stead when, in his sixteenth year, and free of his apprenticeship, he came to London. The drapery trade still claimed him, but his

artistic instincts were soon alert when he looked into the printshop windows, or visited the exhibition of the Incorporated Society of Artists. How he learned the process of mezzotint, and from whom, "might admit a wide solution," as Sir Thomas Browne would say; but at seventeen years of age he scraped and published his first plate, a portrait of *General Pascal Paoli*, the Corsican patriot, then an exile in London. The subject was popular, and the print sold so well that, in the same year, 1769, this precocious youth became a married man, a father, and a professional engraver. Henceforth, he worked with impetuous industry; scraping mezzotints, the anonymous "pot boiler" as well as the work of art that glorified his name, stippling Morland's or his own designs, painting portraits in oil or pastel, always sanguine, and enjoying to the full all that life could give him, artistic activity, commercial adventure, domesticity, paternity, and every form of conviviality. Fashion smiled upon him, and fortune favoured him. The modish woman, who patronised his drapery shop in the Strand, would stop to buy also his appealing prints, *A Lady in Waiting* (Plate LXXIV.), perhaps, or *Love in Her Eyes sits Playing* (Plate LXXI.), or the gallant and handsome *Colonel Tarleton* (Plate LVI.). Or, delighted with her purchase, say, of the newest Italian lappets filigreed with flowers, and a satin saque of the new pale blue shade, she would go straight from Smith's shop to his studio and demand to be painted, confident that she could look quite as well in these things as her Grace of Devonshire herself. Smith's personality loomed larger and larger in the art-world of the day; and how eagerly the painters must have desired his mezzotinting we can divine when we look at his many masterpieces. What a gallery it is! All Gainsborough's easy, vivacious elegance and masterful balance of tones are in the *Sir Harbord Harbord* (Plate LXVII.) and the *George, Prince of Wales*, with his horse, which is to say that they are interpretations *par excellence*. Reynolds's wide range of pictorial beauty also inspired John Raphael Smith to consummate engraving in the exquisite *Mrs. Carnac* (Plate LVIII.), a wonderful print that has a sale-room record of eleven hundred and sixty guineas; the scarcely less beautiful *Mrs. Musters*, especially lovely when printed in a pale black ink giving silver-grey tones instead of the brown in which it is more often seen; the *Hon. Mrs. Stanhope;* the delicious *Mrs. Payne Gallwey and Child* (Plate LVII.); and *Lady Hamilton as a Bacchante*, of which, by the way, a unique impression, with an engraved border to match Smith's equally beautiful *Lady Hamilton as Nature*, after Romney, has, I hear, been actually sold for a thousand pounds, a price certainly never yet bid for this print at Christie's. But Smith's prints need no uniqueness of impression to make their appeal to collectors; their intrinsic beauty suffices. So

collectors' prizes are also, among the Reynolds examples, *Lady Beaumont; Lady Catherine Pelham-Clinton; Lady Caroline Montagu; Mrs. Henrietta Morris; Theophila Palmer; Mrs. Mordaunt; Giovanna Baccelli; Madame Schindlerin; Lord Richard Cavendish; Colonel Tarleton* (Plate LVI.); *Master Crewe as Henry VIII.*; and the *Rev. Richard Robinson*, Archbishop of Armagh, and later, Lord Rokeby, with its splendid deep tones, a true masterpiece.

The exquisite charm of Romney's art found ideal expression on J. R. Smith's copper-plates, and among the most beautiful mezzotints in existence are the *Gower Family* (Plate LX.); *Louisa, Viscountess Stormont; Mrs. Carwardine and Child* (Plate LXIV.); *Serena* (Miss Sneyd) (Plate LXI.); *The Clavering Children* (Plate LIX.); *Mrs. Robinson*, "Perdita" (Plate LXIII.); *Mrs. Stables and Family* (Plate LXV.); *Miss Cumberland* (Plate LXII.); *Hon. Mrs. North; Henrietta, Countess of Warwick;* and *Tayadaneega*, Joseph Brant, the famous Indian chieftain. Hoppner's *Hon. Mrs. Bouverie* is a charming print, while the fascinating *Mrs. Phœbe Hoppner*, known as *Sophia Western* (Plate LXVIII.), is a print that every collector desires. There are three known published "states," the first with the title in open letters, the second with block letters, and the third with little shadow cast by the hat over the eyes, no ear-rings, and the hair in ringlets. The reproduction in this volume is from a unique "engraver's proof," before the aquatint border was added, with essential differences in the features and expression, and a very slight shadow where the published plate shows much. Lawrence's male portraiture is finely represented in the vigorous and characteristic *John Philpot Curran* and the *Lord Eldon;* while John Opies' *Almeria* (Mrs. Meynott) is a splendidly live print. Smith's artistic response to the Rev. Matthew Peter's vivacious sense of pictorial charm was expressed in such delightful prints as the *Hon. Mrs. O'Neill; Lady Elizabeth Compton* (Plate LXX.); *Love in her Eyes sits Playing* (Plate LXXI.); and *The Fortune-Teller* (Plate LXIX.). Henry Walton's *The Fruit Barrow* (the Walton family) (Plate LXVI.) is one of the very best and most valuable of Smith's mezzotints, while among other desirable prints are Wright of Derby's *Synnot Children;* Engleheart's *Mrs. Mills;* W. R. Bigg's *Lady and her Children Relieving a Poor Cottager;* A. W. Devis's fascinating *Mdlle. Parisot* (Plate LXXII.), the opera-dancer—a rare thing; and Lawrenson's *A Lady at Haymaking*. Then, of course, there are Smith's mezzotints after Morland, whose genius he exploited so profitably and interpreted so magnificently. Among the gems are *Return from Market* (Plate LXXIII.), one of the most beautiful of Morland prints; *Feeding the Pigs;* and *Selling Fish*. But J. R. Smith was far from being only an interpretative engraver. His clever original

portraiture is seen in such spirited prints as *George Morland; Sir Nathaniel Dance; Mrs. Smith; Mrs. Smith and Mrs. Protheroe;* and the set of six ladies of the *demi-monde.* To his quick eye for the pictorial aspect of the fashionable life of his day we owe that charming and very rare print, *The Promenade at Carlisle House* (Plate LXXVI.), which gives us a vivid glimpse of that famous rendezvous of fashion and gaiety under the rule of the celebrated Mrs. Cornelys. The feminine vanities, as Smith saw them with a relish of humour, are alive in such vivacious prints as *A Lady in Waiting* (Plate LXXIV.) ; *Painting ; A Man-Trap* (Plate LXXV.); *Lady Leaving the Circulating Library ;* and *The Singing Bird* (Plate LXXVIII.), presumably his ; while the *Christmas Holiday* (Plate LXXVII.) shews the artist in a playfully idyllic mood.

J. R. Smith's celebrity as painter and engraver, of course, drew many pupils eager to acquire so masterly a touch and method, and among these were some whose names were destined to echo along the "corridors of time." Peter de Wint and Joseph Mallord William Turner actually began their artistic careers under his influence, and it was in Smith's workroom that Turner gained that insight into the principles and practice of engraving which enabled him, in later years, not only to etch and mezzotint several plates of his *Liber Studiorum*, but to train and discipline some eighty engravers in the more delicate manipulation of their art required for the interpretation of his exquisite drawings. But it was through such distinguished disciples as William and James Ward, John Young, Charles Howard Hodges and Samuel William Reynolds that John Raphael Smith exercised his influence on the reproductive engraving of the period.

William Ward, with a very considerable talent of the assimilative rather than original order, had proved an invaluable assistant, and Smith was glad to retain even a portion of his service by transferring to him the indentures of his younger and more artistically gifted, but querulous brother, James Ward. There can be no doubt that many plates which bear J. R. Smith's name with distinction had a good deal of the assimilative William Ward's splendid work in them. In like manner, it is very probable that several of William Ward's signed plates—perhaps some of his most artistic—were "forwarded" to a large extent by James, his apprentice. This would be only in accordance with the traditions of art. Because Rubens and Vandyck employed their pupils largely upon important pictures, these are not the less regarded as the works of Rubens and Vandyck. Yet Mr. Reginald Grundy, in his enthusiastic admiration for James Ward, wants us to believe that some of the most beautiful and accomplished plates that stand to the credit of William Ward,

the master, were entirely the work of James, the pupil. He argues that the technique in the mezzotints of Morland's *Cottagers* (Plate LXXXV.) and *Travellers* is the same as that found in James Ward's own Morland print, *A Boy employed in Burning Weeds* or *A View in Leicestershire* (Plate XCIII.) which, of course, would not be surprising, even without the probability that he assisted in engraving the first-named plates, since it was his brother William who had taught him his technique. Then, Mr. Grundy cites an anonymous biography of James Ward, published in 1807, supposed to have been written by himself. In this it is claimed that *Cottagers* and *Travellers*, and *Children at Play*, which, because it cannot be traced among the Morland prints, we are asked to accept as a general title for three of the loveliest and best-known of William Ward's mezzotints after his brother-in-law, were all done by James Ward. And we are expected to believe this because William allowed the statement to pass unchallenged. Of course he ignored it ; he had put his name to those prints, and that was sufficient, for his reputation stood high. At the same time he would know that his brother's vanity and habit of self-praise would easily magnify any assistance he had rendered into a right to claim the whole work as his own. William admired James's artistic abilities, and he had ever been a generous brother.

The fact is, both brothers were first-rate engravers, but William's is the more important record, only because James gave up engraving when at his best, to win fame as an animal painter. No mezzotint is more familiar in reproduction than William Ward's superb *Daughters of Sir Thomas Frankland* (Plate LXXXI.), a charming Hoppner, and this is a print with a four-figure record at Christie's. Ward's other Hoppner prints of precious appeal are *Elizabeth, Countess of Mexborough* (Plate LXXIX.) ; the fascinating *Salad Girl* (Phœbe Hoppner) (Plate LXXX.) ; *Mrs. Benwell ;* and perhaps *The Sleeping Nymph.* After Sir Joshua Reynolds there are *The Snake in the Grass* (Plate LXXXII.) and *Miss Bowles* (*Juvenile Amusement*). William Ward was strong in male-portraiture, fine examples being Lawrence's *James, Earl of Malmesbury ;* Nathaniel Dance's *Arthur Murphy ;* Geddes's *Sir David Wilkie* and *Rev. George Baird ;* and J. R. Smith's *William Cobbett, John Horne Tooke* and *Sir Francis Burdett.* Smith's engaging pictorial manner also appealed to Ward's spirited scraper in *Retirement* (Mrs. Brudenell) and *The Widow's Tale*, as did Northcote's in *A Young Lady Encouraging the Low Comedian.* The rustic pictures of his brother James naturally he engraved with special sympathy, such as the *Vegetable Market ; Compassionate Children* (Plate XC.) ; the rare *Summer* and *Winter ; Outside of a Country Alehouse ; Industrious Cottagers ;* and *The Hay-*

makers. But it is in his prints after George Morland, especially the children-subjects, that one sees William Ward's happiest inspiration. One may name a few of special charm. *Blind Man's Buff* (Plate LXXXIV.) ; *Children Birdsnesting ; Juvenile Navigators ; The Kite Entangled* (Plate LXXXIII.) ; *A Visit to the Child at Nurse ; A Visit to the Boarding School.* Then, *The Pledge of Love* (Plate LXXXVIII.) and *Contemplation*, both very rare ; *The Coquette at her Toilet* (Plate LXXXIX.) ; *Pleasures of Retirement* (Plate LXXXVII.) ; *The Contented Waterman* (Plate LXXXVI.) ; *First of September ; Morning* and *Evening ; Alehouse Politicians ; The Farmer's Stable ; A Carrier's Stable ; Cottagers* (Plate LXXXV.) ; *Travellers ;* and *The Angler's Repast.*

Although James Ward's mezzotints were fewer than his brother's, they were equally distinguished by a powerfully artistic use of the medium, while his more original pictorial sense gave occasionally, perhaps, more freedom to his touch. In his *Mrs. Billington*, the celebrated singer, after Reynolds, for example, and notably in *Mrs. Michael Angelo Taylor*, as Miranda, after Hoppner, a very rare and splendid print, which, though never claimed by William Ward, was always attributed to him, until the late Mr. Alfred Whitman traced the words "Engraved by James Ward" on the only known impression that bore any engraver's name. Finely also he interpreted Hoppner in the charming *Lady Heathcote as Hebe ; Juvenile Retirement* (children of the Hon. John Douglas) ; *Children Bathing* (Hoppner's own children) (Plate XCI.) ; and *Mrs. George Hibbert.* James Ward put all his painter's feeling into the engraving of his own *Poultry Market ; Fern Burners ; Lion and Tiger Fighting ; Rustic Felicity ;* and *The Rocking Horse ;* while, equally with his brother, he conveyed in mezzotint the live pictorial qualities of Morland's *A Boy employed in Burning Weeds* (*A view in Leicestershire*) (Plate XCIII.) ; *Fishermen* (Plate XCIV.) ; and *Smugglers. The Angry Father* (Plate XCII.), after Opie ; *Henry Erskine*, after Raeburn ; *Richard Burke*, after Reynolds ; and *The Centurion Cornelius*, after Rembrandt, which Ward considered his best plate, show his facility with other painters.

John Young also especially excelled in his rendering of Hoppner, and his prints after that master most valued by collectors are *The Setting Sun* (Godsall children) (Plate XCVI.) ; *Lady Lambton and Family* (Plate XCVII.) ; *Mrs. Bunbury ; Mrs. Gwyn ; George Canning ; Richard, Marquess Wellesley ; Lady Charlotte Greville ; Mrs. Orby Hunter ; Eliza* (Mrs. Hoppner) ; *Viscount Hampden ;* and *The Show* (Plate XCVIII.). Young engraved some of the interesting theatrical portraits of Zoffany, as well as that painter's charming *Flower Girl*, a companion print to the *Watercress Girl*

of J. R. Smith ; while a very clever piece of engraving, and an extremely rare print, is his *Young Lady at her Toilet* (Plate XCIX.), from the quaint and original design of George Watson, the Scottish painter.

The mezzotints of Charles Howard Hodges have much of the bold technique, the painter's feeling, and great style of his master, J. R. Smith, and particularly excellent are *Mrs. Musters* as Hebe ; *Lavinia, Countess Spencer ; Guardian Angels* (Plate XCV.) ; *The Infant Hercules ;* and *Mrs. William Hope*, of Amsterdam, all after Reynolds. His fine artistic quality also makes memorable prints of *The Shipbuilder* of Rembrandt ; the *Duke of Clarence* of Hoppner ; and *Rutger Hans Schimmelpenninck* from Hodges's own painting, done during his stay in Amsterdam.

Gainsborough's elusive technique was interpreted with understanding by his nephew and pupil, Gainsborough Dupont, in some prints of quality, such as *Queen Charlotte ; The Three Eldest Princesses ; Mrs. Sheridan*—exceedingly rare ; *General Conway; Lord Rodney ; Rev. Sir Henry Bate Dudley*, the Fighting Parson, who started the *Morning Post ;* and *Colonel St. Leger* (Plate C.), of Hell Fire Club and Doncaster races memory, the hero of many a wild, extravagant and scandalous story.

An admirable impression of Gainsborough's touch and style is likewise given by the *Hon. Mrs. Watson* (Plate CI.), a capital piece of mezzotinting by Thomas Park, who showed charm also in Reynolds's *Miss Penelope Boothby ;* Beechey's graceful *Children at Play* (the Oddie children) (Plate CII.) ; and one or two prints of theatrical interest, *Mrs. Jordan as the Comic Muse*, for instance. Robert Laurie also takes us to the theatre, to see scenes from *The School for Scandal* and *She Stoops to Conquer*, with the original actors ; besides *Garrick led off the Stage by Time*, after Parkinson. The *Duchess of Hamilton and Argyll*, after Catherine Read, the same picture as the better-known print by Finlayson, is, however, the rarest and most valuable print by this interesting engraver, who, in 1776, invented the approved process of printing mezzotints in colours from a single plate. Of Jonathan Spilsbury not much need be said. His most accomplished engraving is *Mrs. Richards*, after Gainsborough, but there is ability, if no great distinction, in Reynolds's *Miss Jacob*, and *Countess of Ancrum*, and *A Dutch Lady*, after Rembrandt.

By John Jacobé, a Viennese, who came to London to learn the "English manner," we have two beautiful prints after Reynolds, *Miss Meyer as Hebe* (Plate CIII.), and *Hon. Mary Monckton* (Plate CIV.), which brings to the eye Fanny Burney's vivid pen-portrait of her with that "easy levity of air, manner, voice, and discourse," which

seems to have made talent and fashion feel equally at home at her unconventional assemblies. John Murphy engraved several meritorious plates of portraits and also pictorial subjects, such as *The Encampment at Brighton*, and its companion, *Departure from Brighton* (Plate CV.), after Wheatley ; but none of his prints had more contemporary interest than *The Perilous Situation of Major Money* (Plate CVI.), after Philip Reinagle, showing that intrepid "airgonaut," as Walpole called those first balloonists, when he had fallen into the sea with his balloon off the Norfolk coast, on July 23, 1785.

In George Keating Ireland sent us one of the most masterly mezzotinters of his day. His delightful *Georgiana, Duchess of Devonshire*, dancing her baby daughter on her knee, is quite a collector's prize, while fine prints likewise are his *Earl of Stamford;* and also the *Countess*, after Romney ; *Edward, Earl of Derby*, after Gainsborough ; and *John Kemble as Richard III.*, after Stuart. But it is as an interpreter of Morland that Keating is seen at his very best, *Children playing at Soldiers* (Plate CVIII.) being a delicious gem, while scarcely less admirable are *The Angling Party; Nurse and Children in a Field;* and the four plates of *The Deserter* (Plate CVII.). Charming Morland prints also are *Children Nutting* (Plate CXI.), by the versatile Edward Dayes; *Temptation* (Plate CIX.), by William Humphrey ; and Joseph Grozer's *Morning, or The Benevolent Sportsman; Evening, or The Sportsman's Return;* and *Youth Diverting Age* (Plate CXII.). Though Grozer was an engraver of the sound rather than brilliant order, there was also considerable charm in his *Hon. Frances Harris* (Plate CXIII.), *Lady Seaford and Child*, and *Viscountess Duncannon*, after Reynolds ; *Lady Charlotte Legge*, and *Lord Cardigan*, after Romney ; and *Miss Wallis*, after Graham.

Henry Hudson, Charles Phillips, and Henry Meyer have come to be regarded almost as "single-print men," for each is honoured in the sale-rooms for only one print of exceptional charm, brilliancy, and rarity, although all three engraved other plates of merit. Hudson's *Mrs. Curtis* (Plate CX.), which the veteran Mr. Pollard believes he has identified as a portrait of Mrs. Walton, wife of the painter of the original, is a fascinating print that every collector desires, but very few can acquire. Charles Phillips's *Nelly O'Brien* is as brilliant and beautiful in its treatment of light and shade as Reynolds's picture in the Wallace collection ; while Henry Meyer's *Emma, Lady Hamilton, as Nature* (Plate CXX.), after Romney, though differing in expression from J. R. Smith's more joyous version, is a close rival to it in quality and rarity. Josiah Boydell, the great printseller's nephew and successor, is also known chiefly by one print, a fine rendering of Rembrandt's *Cornelis Claes Anslo and a Woman.*

George Dawe, Philip's elder son, who "proceeded Academician," as a portrait-painter, practised mezzotint for a few years, and Charles Lamb, who despised him as a man and a painter, says that he was ordinarily "at his graving labours for sixteen hours out of the twenty-four." His mezzotinting had great breadth and purity, producing deep, rich tones, and he aided it little with etching. His finest prints were after Raeburn, notably the *Henry Dundas*; while alive with true painter's quality was his rendering of William Owen's *John Peter Salomon*, the celebrated musician, for whose concerts Haydn composed twelve memorable symphonies. It was probably George Dawe who induced his friend and fellow pupil, Charles Turner, to become a mezzotint-engraver, and most of the 900 and odd plates he engraved in the course of his long life—1774 to 1857—were done in that medium. His style was bold and free, and with mezzotint he combined, with very artistic effect, etching to strengthen the definition of tones, and aquatint to soften and modulate them.

From the year 1796, when he published his first print, Turner worked with prodigious industry, the plates of his earlier years representing him at his best, before the popular demand compelled him to work upon the steel. His broad touch, developed no doubt under the personal influence of John Jones, interpreted splendidly the breadth and strength of Raeburn, notably in the *Sir Walter Scott* and *Dr. John Robison*, but no less successful was he in rendering the elegance and brilliancy of Hoppner. The *Lady Louisa Manners* (Plate CXVI.) and *Countess of Cholmondeley* with her little son (Plate CXIV.), are two of the most attractive and valuable mezzotints of their period. The *Lord Nelson* (Plate CXVII.) is one of the finest prints we have of the immortal admiral, while in the rare *Miss Harriet Cholmondeley* (Plate CXV.) all the winsomeness of childhood is delicately expressed. Among other prints of Turner's that may be worth a collector's seeking are Lawrence's *Marquess Wellesley*, *Viscount Melville*, *Viscount Castlereagh*, *Lord Erskine*, *Lord Ellenborough* and *Mrs. Stratton*; Russell's *Mrs. Scott-Waring and her Children*; Masquerier's *Mrs. Mountain*, the dramatic singer; Sir Martin Archer Shee's *Lavinia*, *Countess Spencer*; the engaging *Le Baiser Envoyé* of Greuze; *Interior of a Cottage* (Plate CXVIII.), and *The Little Cottager*, two very fine mezzotints after Gainsborough. Turner also made some pretty prints from his own designs, such as *The Female Pedlar* (Plate CXIX.), very prominently etched, the only known copy of which is in the collection of Mr. John Lane. Then, of course, there is Charles Turner's important work in association with the art of his illustrious namesake, J. M. W. Turner, with whom he had commenced a friendship in their student days. That impressive

plate *The Shipwreck*, preluded the twenty-four *Liber Studiorum* plates, which he mezzotinted with fine sympathy over the painter's own etching. But J. M. W. Turner quarrelled with him over his modest request for a small increase of remuneration, and the next plate published was done by William Say, who engraved thirteen plates for the *Liber*. Say, a pupil of James Ward, was an engraver of great capacity, and what richness and depth of tone he could command one may see in the delightful *Peasant Girl* (Plate CXXI.), one of the best and most appealing mezzotints after Rembrandt; *Spanish Peasant Boys*, a fine print after Murillo; and the gracious *Lady St. John-Mildmay and Child*, after Hoppner. Some portraits after Lawrence, Harlow and Masquerier, also show his quality, but I cannot forgive Say for having been the first to encourage by his own practice the introduction of steel plates. Though, perhaps, the real offender may have been Thomas Goff Lupton, a pupil of George Clint, the engraver of many of his own excellent and interesting theatrical groups. Lupton scraped on a steel plate, from Clint's painting, a portrait of *Munden*, the comedian, "*the* Munden, with the bunch of countenances, the bouquet of faces," as Lamb described him; and the Society of Arts actually awarded him a gold medal for his application of soft steel to mezzotint.

Fortunately, Samuel William Reynolds had done his best work before the fatal steel came near killing the delicate and beautiful art. His artistic activities were many, not only engraving prolifically, but painting portraits and landscapes, and teaching drawing to George III.'s daughters, one of whom, Princess Elizabeth, had a pretty taste in pictorial design, and even essayed mezzotint. Reynolds had learnt, in the workrooms of J. R. Smith and Hodges, the grand pictorial manner of mezzotint, and the great traditions of the art are eloquent in such dignified and beautiful prints as *Georgiana, Duchess of Bedford*, and *Mrs. Whitbread* (Plate CXXIII.), after Hoppner; and *Elizabeth, Marchioness of Exeter* (Plate CXXIV.), after Lawrence, with its exquisite reticence and balance of tone. And if, in some of S. W. Reynolds's prints, he seems to have used etching a little too emphatically where pure mezzotint would have been sufficiently expressive, in Hoppner's lovely *Countess of Oxford* and *Mrs. Arbuthnot* (Plate CXXII.), he has fairly harmonised the two mediums. Admirable in quality also are the *Marchioness of Sligo*, after Opie; *Lady Hood* and *Samuel Lysons*, after Lawrence; *George Dance*, after John Jackson; J. R. Smith's *Charles James Fox;* Hoppner's *William Windham* and *Marquis of Thomond;* Northcote's *The Falconer, Vulture and Snake*, and *Heron and Spaniel;* Wheatley's charming little idyll *The Smitten Clown* (Plate CXXV.), almost the first of Reynolds's

prints, and extremely rare; Rembrandt's *Mill* (Plate CXXVII.); and Morland's *The Sand-Storm*, the most important of Reynolds's fifteen plates after that painter. Then, among the prints of his Paris period, one may name *Les Enfants surprises par l'Orage*, after Delaroche; and *The Wreck of the Medusa*, an impressive engraving of Géricault's famous picture in the Louvre, *Le Radeau de la Méduse*.

In engraving his 357 charming little mezzotint plates of Sir Joshua Reynolds's pictures, a typical example of which is the *Mrs. Merrick* (Plate CXXVI.), S. W. Reynolds received important assistance from his clever young pupil Samuel Cousins, who, in after years, claimed to have engraved 84 of these plates in their entirety. Cousins might have developed into a great engraver instead of a brilliantly skilful and mannered one, had there been great painters to inspire and stimulate his talent. The fashionable portraiture of Sir Thomas Lawrence, with all its vivacity and sensuous charm, was hardly inspiring, yet Cousins certainly engraved one of Lawrence's pictures in the way of the great engravers. This was his first plate, dated 1826, the charming *Lady Acland and Children* (Plate CXXVIII.), and Lawrence was so pleased with it, that he immediately commissioned the *Master Lambton*, a fine proof of which now fetches far more than the hundred pounds the painter paid Cousins for the engraving. But after this, in aiming at superficial brilliancy, he seems to have strayed farther and farther from the great artistic traditions of mezzotint. These traditions, however, informed the work of an earlier pupil of S. W. Reynolds, William Whiston Barney, particularly that striking plate, *Georgiana, Duchess of Devonshire*. On the other hand, the original and gifted, but unfortunate David Lucas, with his spirited and beautiful interpretations of Constable's glorious sky-dominated landscapes, made traditions for engravers to come. Turner first, and Constable later, had recognised the rich possibilities of mezzotint for rendering with pictorial subtlety the transient effects of light and atmosphere on landscape. These possibilities were splendidly realised by Lucas; but the public was indifferent, and he died in a workhouse and found a pauper's grave. Now his Constable plates are valued by collectors, and welcomed in great museums. And now, after a long interval of inanition, the beautiful art of mezzotint, in the hands of that legitimate heir of the great engravers, Mr. Frank Short and his school, promises to develop a capacity for original pictorial expression unimagined by the old reproductive mezzotinters.

MALCOLM C. SALAMAN.

PLATE I

ENGRAVED BY PRINCE RUPERT

"HEAD OF A GIRL"

PLATE II

ENGRAVED BY GERARD VALCK, AFTER SIR PETER LELY

"MRS. MARY DAVIS"

PLATE III

"WILLIAM, PRINCE OF ORANGE"

ENGRAVED BY ABRAHAM BLOOTELING, AFTER SIR PETER LELY

[illegible]
COMPANY OF [illegible] GALLERY

PLATE IV

ENGRAVED BY ISAAC BECKETT AFTER WILLIAM WISSING

"LADY WILLIAMS"

PLATE V

ENGRAVED BY JOHN SMITH, AFTER G. SCHALCKEN

"GOTTFRIED SCHALCKEN"

PLATE VI

ENGRAVED BY JOHN SMITH, AFTER SIR GODFREY KNELLER

"MRS. ARABELLA HUNT"

PLATE VII

ENGRAVED BY JOHN SIMON AFTER GRISONI

"COLLEY CIBBER"

PLATE VIII

ENGRAVED BY GEORGE WHITE, AFTER WILLIAM DOBSON

"WILLIAM DOBSON"

PLATE IX

ENGRAVED BY JOHN FABER, AFTER J. DAVISON

"LADY CHRISTIANA MORAY OF ABERCAIRNY"

PLATE X

ENGRAVED BY PETER VAN BLEECK AFTER SIR PETER LELY

"MRS. ELLEN GWYNN"

PLATE XI

ENGRAVED BY JAMES McARDELL, AFTER SIR ANTHONY VANDYCK

"LORDS JOHN AND BERNARD STUART"

PLATE XII

"ELIZABETH, COMTESSE DE GRAMMONT"

ENGRAVED BY JAMES McARDELL, AFTER SIR PETER LELY

UNIV. OF MICH.
THOMPSON-WESTCOTT FUND

PLATE XIII

ENGRAVED BY JAMES McARDELL, AFTER THOMAS HUDSON

"MARY, DUCHESS OF ANCASTER"

PLATE XIV

ENGRAVED BY JAMES McARDELL, AFTER C. A. COYPEL

"PRIDE"

PLATE XV

"LADY MARY COKE"

ENGRAVED BY JAMES McARDELL, AFTER ALLAN RAMSAY

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LIBRARY

PLATE XVI

ENGRAVED BY RICHARD HOUSTON, AFTER FRANCIS COTES

"MISS KITTY GUNNING"

PLATE XVII

ENGRAVED BY RICHARD HOUSTON AFTER REMBRANDT

"WOMAN PLUCKING A FOWL"

PLATE XVIII

"CAROLINE, DUCHESS OF MARLBOROUGH AND DAUGHTER"

ENGRAVED BY RICHARD HOUSTON, AFTER SIR JOSHUA REYNOLDS

PLATE XIX

ENGRAVED BY RICHARD HOUSTON AFTER SIR JOSHUA REYNOLDS

"MISS HARRIETT POWELL"

PLATE XX

ENGRAVED BY EDWARD FISHER, AFTER SIR JOSHUA REYNOLDS

"JOHN, VISCOUNT LIGONIER"

PLATE XXI

ENGRAVED BY EDWARD FISHER, AFTER FRANCIS COTES

"MRS. PAUL SANDBY" ("THE NUT-BROWN MAID")

PLATE XXII

ENGRAVED BY JAMES WATSON, AFTER SIR JOSHUA REYNOLDS

"MRS. HALE, AS 'EUPHROSYNE'"

PLATE XXIII

"THE OYSTER-WOMAN"

ENGRAVED BY PHILIP DAWE, AFTER HENRY MORLAND

PLATE XXIV

ENGRAVED BY WILLIAM PETHER, AFTER JOSEPH WRIGHT OF DERBY

"A PHILOSOPHER GIVING A LECTURE ON THE ORRERY"

PLATE XXV

ENGRAVED BY JOHN FINLAYSON, AFTER CATHERINE READ

"DUCHESS OF HAMILTON AND ARGYLL"

PLATE XXVI

ENGRAVED BY JOHN FINLAYSON, AFTER NATHANIEL HONE

"MADAME ANNA ZAMPERINI"

PLATE XXVII

ENGRAVED BY RICHARD EARLOM, AFTER THOS. GAINSBOROUGH

"A SHEPHERD BOY IN A STORM"

PLATE XXVIII

"A BLACKSMITH'S SHOP"

ENGRAVED BY RICHARD EARLOM, AFTER JOSEPH WRIGHT OF DERBY

ENGRAVED BY RICHARD EARLOM AFTER WILLIAM HOGARTH

"MARRIAGE À LA MODE." PLATE I "THE PEER'S DRAWING-ROOM"

PLATE XXX

ENGRAVED BY VALENTINE GREEN, AFTER SIR JOSHUA REYNOLDS

"MARY AMELIA, COUNTESS OF SALISBURY"

PLATE XXXI

"MARY ISABELLA, DUCHESS OF RUTLAND"

ENGRAVED BY VALENTINE GREEN, AFTER SIR JOSHUA REYNOLDS

PLATE XXXII

ENGRAVED BY VALENTINE GREEN, AFTER SIR JOSHUA REYNOLDS

"LOUISE, COUNTESS OF AYLESFORD"

PLATE XXXIII

ENGRAVED BY VALENTINE GREEN, AFTER SIR JOSHUA REYNOLDS

"JANE, COUNTESS OF HARRINGTON"

PLATE XXXIV

"LADY JANE HALLIDAY"

ENGRAVED BY VALENTINE GREEN AFTER SIR JOSHUA REYNOLDS

PLATE XXXV

ENGRAVED BY VALENTINE GREEN, AFTER SIR JOSHUA REYNOLDS

"THE LADIES WALDEGRAVE"

PLATE XXXVI

ENGRAVED BY VALENTINE GREEN, AFTER SIR JOSHUA REYNOLDS

"LADY ELIZABETH COMPTON"

PLATE XXXVII

ENGRAVED BY VALENTINE GREEN AFTER ANGELICA KAUFFMAN

"MRS. FORDYCE"

PLATE XXXVIII

ENGRAVED BY THOMAS WATSON, AFTER SIR JOSHUA REYNOLDS

"THE THREE GRACES DECORATING A TERMINAL FIGURE OF HYMEN"

PLATE XXXIX

"LADY BAMPFYLDE"

ENGRAVED BY THOMAS WATSON, AFTER SIR JOSHUA REYNOLDS

PLATE XL

ENGRAVED BY THOMAS WATSON, AFTER SIR JOSHUA REYNOLDS

"WARREN HASTINGS"

PLATE XLI

ENGRAVED BY THOMAS WATSON, AFTER DANIEL GARDNER

"REBECCA, LADY RUSHOUT AND CHILDREN"

PLATE XLII

ENGRAVED BY THOMAS WATSON, AFTER JOSEPH WRIGHT OF DERBY

"MISS KITTY DRESSING"

ENGRAVED BY WILLIAM DICKINSON, AFTER SIR JOSHUA REYNOLDS

"DIANA, VISCOUNTESS CROSBIE"

PLATE XLIV

ENGRAVED BY WILLIAM DICKINSON, AFTER GEORGE ROMNEY

"MISS BENEDETTA RAMUS"

PLATE XLV

ENGRAVED BY JOHN JONES, AFTER THOS. GAINSBOROUGH

"MADAME GIOVANNA BACCELLI"

PLATE XLVI

"MRS. DAVENPORT"

ENGRAVED BY JOHN JONES, AFTER GEORGE ROMNEY

PLATE XLVII

ENGRAVED BY JOHN JONES, AFTER GEORGE ROMNEY

"EDMUND BURKE"

PLATE XLVIII

ENGRAVED BY JOHN JONES, AFTER W. R. BIGG

"BLACK MONDAY, OR THE DEPARTURE FOR SCHOOL"

PLATE XLIX

ENGRAVED BY JOHN JONES AFTER W. H. [illegible]

"DULCE DOMUM, OR THE RETURN FROM SCHOOL"

PLATE L

ENGRAVED BY JAMES WALKER, AFTER GEORGE ROMNEY

"MISS FRANCES WOODLEY"

PLATE LI

ENGRAVED BY JAMES WALKER, AFTER GEORGE ROMNEY

"LADY ISABELLA HAMILTON"

PLATE LII

ENGRAVED BY JAMES WALKER, AFTER GEORGE ROMNEY

"MRS. MUSTERS"

PLATE LIII

ENGRAVED BY JAMES WALKER, AFTER GEORGE ROMNEY

"JOHN WALTER TEMPEST"

PLATE LIV

ENGRAVED BY JAMES WALKER, AFTER REMBRANDT

"HANNAH TEACHING SAMUEL TO READ"

PLATE LV

"ELIZABETH, COUNTESS OF DERBY"

ENGRAVED BY JOHN DEAN, AFTER GEORGE ROMNEY

PLATE LVI

"COLONEL BARNASTRE TARLETON"

ENGRAVED BY J. R. SMITH, AFTER SIR JOSHUA REYNOLDS

[illegible]
[illegible]

PLATE LVII

"MRS. PAYNE-GALLWEY AND SON"

ENGRAVED BY J. R. SMITH AFTER SIR JOSHUA REYNOLDS

PLATE LVIII

ENGRAVED BY J. R. SMITH, AFTER SIR JOSHUA REYNOLDS

"MRS. CARNAC"

ENGRAVED BY J. R. SMITH, AFTER GEORGE ROMNEY

"THE CLAVERING CHILDREN"

PLATE LX

"THE GOWER FAMILY"

ENGRAVED BY J. R. SMITH, AFTER GEORGE ROMNEY

PLATE LXI

ENGRAVED BY J. R. SMITH, AFTER GEORGE ROMNEY

"SERENA" ("MISS SNEYD")

PLATE LXII

ENGRAVED BY J. R. SMITH, AFTER GEORGE ROMNEY

"MISS CUMBERLAND"

PLATE LXIII

"MRS. ROBINSON"

[illegible] BY [illegible] SMITH AFTER GEORGE ROMNEY

PLATE LXIV

"MRS. CARWARDINE AND CHILD"

ENGRAVED BY J. R. SMITH AFTER GEORGE ROMNEY

PLATE LXV

ENGRAVED BY J. R. SMITH, AFTER GEORGE ROMNEY

"MRS. STABLES AND FAMILY"

ENGRAVED BY J. R. SMITH, AFTER HENRY WALTON

"THE FRUIT-BARROW" ("THE WALTON FAMILY")

PLATE LXVII

"SIR HARBORD HARBORD"

ENGRAVED BY J. R. SMITH AFTER THOS. GAINSBOROUGH

WALTON

PLATE LXVIII

"MRS. PHŒBE HOPPNER" ("SOPHIA WESTERN")

ENGRAVED BY J. R. SMITH AFTER JOHN HOPPNER

PLATE LXIX

ENGRAVED BY J. R. SMITH AFTER REV. MATTHEW W. PETERS

"THE FORTUNE-TELLER"

ENGRAVED BY J. R. SMITH, AFTER REV. MATTHEW W. PETERS

"LADY ELIZABETH COMPTON"

PLATE LXXI

ENGRAVED BY J. R. SMITH, AFTER REV. MATTHEW W. PETERS

"LOVE IN HER EYES SITS PLAYING"

PLATE LXXII

ENGRAVED BY J. R. SMITH, AFTER A. W. DEVIS

"MDLLE. PARISOT"

PLATE LXXIII

"RETURN FROM MARKET"

ENGRAVED BY J. R. SMITH, AFTER GEORGE MORLAND

PLATE L

PLATE LXXIV

DESIGNED AND ENGRAVED BY J. R. SMITH

"A LADY IN WAITING"

PLATE LXXV

DESIGNED AND ENGRAVED BY J. R. SMITH

"A MAN-TRAP"

PLATE LXXVI

"THE PROMENADE AT CARLISLE HOUSE"

DESIGNED AND ENGRAVED BY J. R. SMITH

PLATE LXXV

PLATE LXXVII

DESIGNED AND ENGRAVED BY J. R. SMITH

"A CHRISTMAS HOLIDAY"

PLATE LXXVIII

PRESUMABLY DESIGNED AND ENGRAVED BY J. R. SMITH

"THE SINGING-BIRD"

PLATE LXXIX

"ELIZABETH, COUNTESS OF MEXBOROUGH"

ENGRAVED BY WILLIAM WARD, AFTER JOHN HOPPNER

PLATE LXXX

"THE SALAD GIRL" ("MRS. PHŒBE HOPPNER")

ENGRAVED BY WILLIAM WARD AFTER JOHN HOPPNER

PLATE LXXXI

"DAUGHTERS OF SIR THOMAS FRANKLAND" ("THE SISTERS")

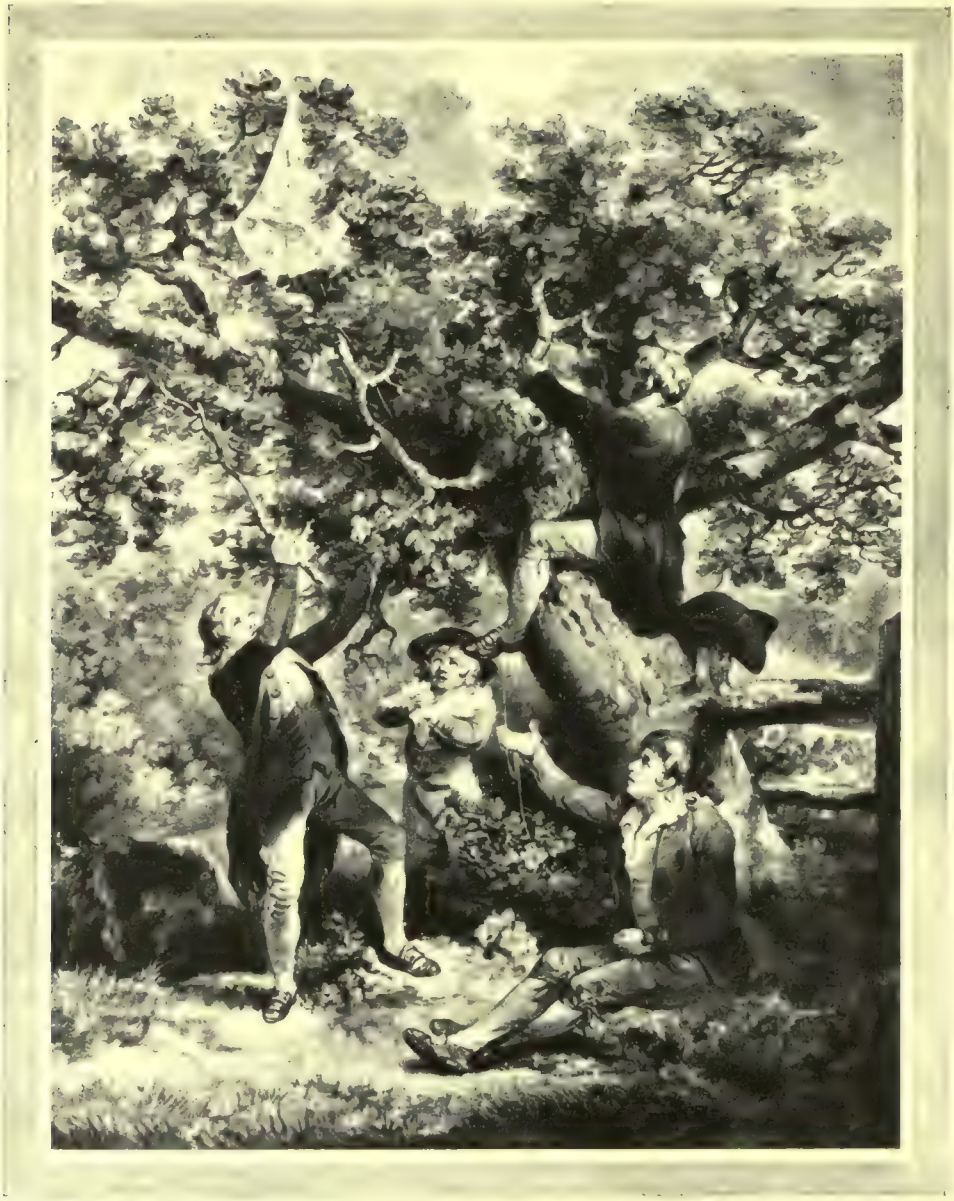
ENGRAVED BY WILLIAM WARD AFTER JOHN HOPPNER

PLATE LXXXII

ENGRAVED BY WILLIAM WARD, AFTER SIR JOSHUA REYNOLDS

"THE SNAKE IN THE GRASS"

PLATE LXXXIII



ENGRAVED BY WILLIAM WARD, AFTER GEORGE MORLAND

"THE KITE ENTANGLED"

PLATE LXXXIV

ENGRAVED BY WILLIAM WARD, AFTER GEORGE MORLAND

"BLINDMAN'S BUFF"

PLATE LXXXV

ENGRAVED BY WILLIAM WARD, AFTER GEORGE MORLAND

"COTTAGERS"

PLATE LXXXVI

"THE CONTENTED WATERMAN"

ENGRAVED BY WILLIAM WARD AFTER GEORGE MORLAND

[illegible]
[illegible]
[illegible]

PLATE LXXXVII

ENGRAVED BY WILLIAM WARD, AFTER GEORGE MORLAND

"THE PLEASURES OF RETIREMENT"

ENGRAVED BY WILLIAM WARD, AFTER GEORGE MORLAND

"THE PLEDGE OF LOVE"

PLATE LXXXIX

ENGRAVED BY WILLIAM WARD, AFTER GEORGE MORLAND

"THE COQUETTE AT HER TOILET"

PLATE XC

ENGRAVED BY WILLIAM WARD, AFTER JAMES WARD

"COMPASSIONATE CHILDREN"

PLATE XCI

ENGRAVED BY JAMES WARD, AFTER JOHN HOPPNER

"CHILDREN BATHING" (THE CHILDREN OF JOHN HOPPNER)

ENGRAVED BY JAMES WARD, AFTER JOHN OPIE

"THE ANGRY FATHER"

PLATE XCIII

ENGRAVED BY JAMES WARD AFTER GEORGE MORLAND

"A BOY EMPLOYED IN BURNING WEEDS" ("A VIEW IN LEICESTERSHIRE")

PLATE XCIV

ENGRAVED BY JAMES WARD, AFTER GEORGE MORLAND

"FISHERMEN"

PLATE XCV

ENGRAVED BY C. H. HODGES, AFTER SIR JOSHUA REYNOLDS

"GUARDIAN ANGELS"

PLATE XCVI

ENGRAVED BY JOHN YOUNG, AFTER JOHN HOPPNER

"THE SETTING SUN" ("THE GODSALL CHILDREN")

PLATE XCVII

ENGRAVED BY JOHN YOUNG AFTER JOHN HOPPNER

"LADY LAMBTON AND FAMILY"

ENGRAVED BY JOHN YOUNG, AFTER JOHN HOPPNER

"THE SHOW"

PLATE XCIX

ENGRAVED BY JOHN YOUNG, AFTER GEORGE WATSON

"YOUNG LADY AT HER TOILET"

PLATE C

ENGRAVED BY GAINSBOROUGH DUPONT, AFTER THOS. GAINSBOROUGH

"COLONEL ST. LEGER"

PLATE CI

"HON. MRS. WATSON"

ENGRAVED BY THOS PARK, AFTER THOS GAINSBOROUGH

PLATE CII

ENGRAVED BY THOMAS FARR, AFTER [illegible]

"CHILDREN AT PLAY" ("THE ODDIE CHILDREN")

ENGRAVED BY JOHN JACOBÉ, AFTER SIR JOSHUA REYNOLDS

"MISS MEYER, AS 'HEBE'"

PLATE CIV

ENGRAVED BY JOHN JACOBÉ, AFTER SIR JOSHUA REYNOLDS

"HON. MARY MONCKTON"

PLATE CV

ENGRAVED BY JOHN MURPHY, AFTER FRANCIS WHEATLEY

"DEPARTURE FROM BRIGHTON"

PLATE CVI

ENGRAVED BY JOHN MURPHY, AFTER PHILIP REINAGLE

"THE PERILOUS SITUATION OF MAJOR MONEY AND HIS BALLOON AT SEA"

ENGRAVED BY GEORGE KEATING AFTER GEORGE MORLAND

"THE DESERTER" (PLATE IV)

PLATE CVIII

ENGRAVED BY [illegible]

"CHILDREN PLAYING AT SOLDIERS"

PLATE CIX

ENGRAVED BY WILLIAM HUMPHREY, AFTER GEORGE MORLAND

"TEMPTATION"

PLATE CX

"MRS. CURTIS"

ENGRAVED BY HENRY HUDSON, AFTER HENRY WALTON

PLATE CXI

ENGRAVED BY EDWARD CAYEN AFTER [illegible]

"CHILDREN NUTTING"

ENGRAVED BY JOSEPH GROZER, AFTER GEORGE MORLAND

"YOUTH DIVERTING AGE"

PLATE CXIII

"HON. FRANCES HARRIS"

ENGRAVED BY JOSEPH GROZER AFTER SIR JOSHUA REYNOLDS

EDWARD

PLATE CXIV

ENGRAVED BY CHARLES TURNER AFTER JOHN HOPPNER

"COUNTESS OF CHOLMONDELEY AND SON"

PLATE CXV

ENGRAVED BY CHARLES TURNER, AFTER JOHN HOPPNER

"MISS HARRIET CHOLMONDELEY"

PLATE CXVI

"LADY LOUISA MANNERS IN PEASANT DRESS"

ENGRAVED BY CHARLES TURNER, AFTER JOHN HOPPNER

PLATE CXVII

"LORD NELSON"

ENGRAVED BY CHARLES TURNER AFTER JOHN HOPPNER

PLATE CXVIII

ENGRAVED BY CHARLES TURNER AFTER THOMAS [illegible]

"INTERIOR OF A COTTAGE"

PLATE CXIX

DESIGNED AND ENGRAVED BY CHARLES TURNER

"THE FEMALE PEDLAR"

PLATE CXX

LADY HAMILTON, AS 'NATURE'

ENGRAVED BY HENRY MEYER AFTER GEORGE ROMNEY

PLATE CXXI

"PEASANT GIRL"

ENGRAVED BY WILLIAM SAY AFTER REMBRANDT

PLATE CXXII

ENGRAVED BY S. W. REYNOLDS AFTER JOHN HOPPNER

"MRS. ARBUTHNOT"

PLATE CXXIII

ENGRAVED BY S. W. REYNOLDS, AFTER JOHN HOPPNER

"MRS. WHITBREAD"

PLATE CXXIV

"ELIZABETH, MARCHIONESS OF EXETER"

ENGRAVED BY S. W. REYNOLDS AFTER SIR THOS. LAWRENCE

PLATE CXXV

ENGRAVED BY S. W. REYNOLDS, AFTER FRANCIS WHEATLEY

"THE SMITTEN CLOWN"

PLATE CXXVI

ENGRAVED BY S. W. REYNOLDS, AFTER SIR JOSHUA REYNOLDS

"MRS. MERRICK"

PLATE CXXVII

ENGRAVED BY S. W. REYNOLDS AFTER REMBRANDT

"THE MILL"

ENGRAVED BY SAMUEL COUSINS, AFTER SIR THOS. LAWRENCE

"LADY ACLAND AND CHILDREN"

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